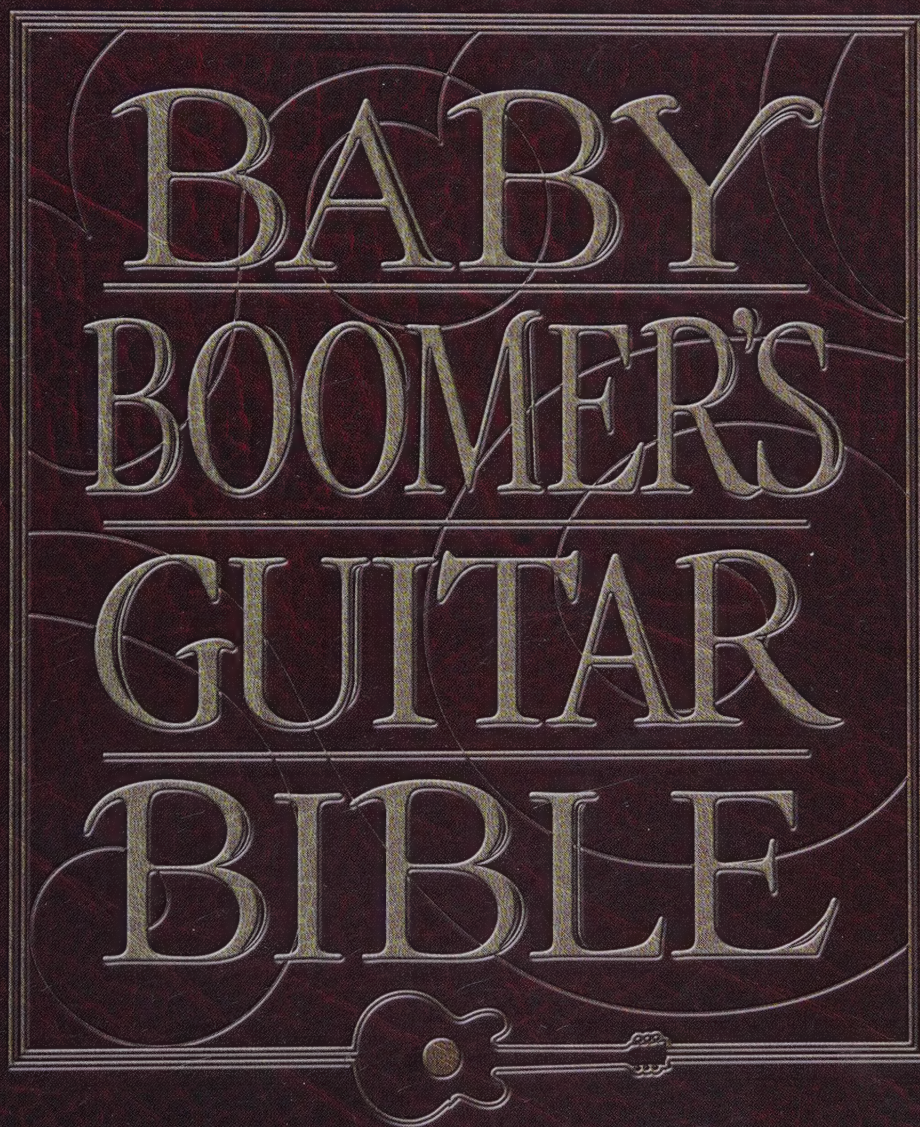
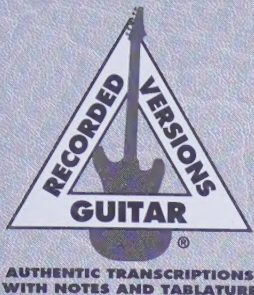





BABY BOOMER'S GUITAR BIBLE

35 CLASSICS WE GREW UP WITH INCLUDING CAN'T BUY ME LOVE, HAPPY TOGETHER,
MY GIRL, NEW KID IN TOWN, TWO OUT OF THREE AIN'T BAD, YOU'VE GOT A FRIEND





BABY BOOMER'S GUITAR BIBLE



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TALKIN' 'BOUT MY GENERATION

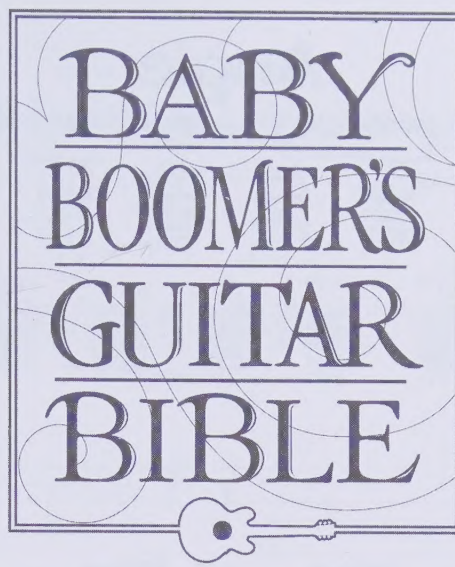
There is no question that the baby boomers had a greater impact on rock 'n' roll music than any other 20th-century generation. After all, they comprise the generation that spawned such chart-topping acts as the Beatles, the Byrds, the Rolling Stones, Stevie Wonder, Marvin Gaye, the Who, and later the Eagles, Kansas, and Billy Joel. And as you think back to those glorious days of your youth, the music of these and other popular artists of the time surely serves as a soundtrack to many of your fondest memories: parties, concerts, high school dances, or simply hanging out with friends on a Saturday night.

What better way to relive the exuberance and merriment of days gone by than with the music that helped forge those memories held so close to your heart. Whether you're looking to get the old band back together or have just recently begun playing, the *Baby Boomer's Guitar Bible* offers note-for-note transcriptions for 35 crown-jewel classics from rock 'n' roll's greatest era.

If you favor acoustic guitar, you'll find such classics as "Angie," "Dust in the Wind," "Fire and Rain," and "Longer." If you prefer to rock out, strap on that old bandana and dive into "My Generation," "Rebel, Rebel," or "Wild Thing." Rather get your groove on? Organize the "Boomerettes" backup singers and run through "For Once in My Life," "I Heard It Through the Grapevine," or "My Girl."

As you play your way through *Baby Boomer's Guitar Bible*, you'll not only rediscover the excitement and energy of the wonderful music included in this volume, you'll also experience first-hand the licks and tricks of some of guitar's greatest heroes: Eric Clapton, Keith Richards, Pete Townshend, James Taylor, Brian May, David Crosby, Graham Nash, Glenn Frey, and many more!

So put on your best rock 'n' roll get-up, take the ol' six-string out of the closet, dust off the amp, turn it all the way up, and prepare yourself for a journey down memory lane with 35 of the greatest rock and pop songs ever waxed.

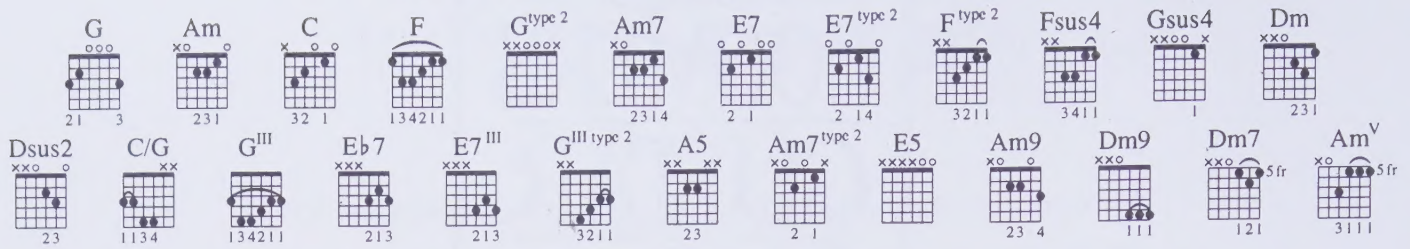


CONTENTS

| | | | |
|----|--|-----|--|
| 4 | ANGIE – The Rolling Stones | 95 | MY GENERATION – The Who |
| 14 | BEST OF MY LOVE – The Eagles | 101 | MY GIRL – The Temptations |
| 22 | BUS STOP – The Hollies | 104 | NEW KID IN TOWN – The Eagles |
| 26 | CAN'T BUY ME LOVE – The Beatles | 115 | NIGHTS IN WHITE SATIN – The Moody Blues |
| 28 | DUST IN THE WIND – Kansas | 121 | PIECE OF MY HEART – Janis Joplin |
| 31 | FIRE AND RAIN – James Taylor | 131 | REBEL, REBEL – David Bowie |
| 36 | FOR ONCE IN MY LIFE – Stevie Wonder | 134 | SAN FRANCISCAN NIGHTS – The Animals |
| 43 | FOR YOUR LOVE – The Yardbirds | 139 | TIME IS ON MY SIDE – The Rolling Stones |
| 48 | HAPPY TOGETHER – The Turtles | 145 | TURN! TURN! TURN! (TO EVERYTHING THERE IS A SEASON) – The Byrds |
| 46 | HEY JUDE – The Beatles | 151 | TWO OUT OF THREE AINT BAD – Meat Loaf |
| 53 | I HEARD IT THROUGH THE GRAPEVINE – Marvin Gaye | 157 | WE GOTTA GET OUT OF THIS PLACE – Eric Burdon & The Animals |
| 57 | I SECOND THAT EMOTION – Smokey Robinson & The Miracles | 161 | WILD THING – The Troggs |
| 76 | IMAGINE – John Lennon | 164 | WONDERFUL TONIGHT – Eric Clapton |
| 67 | IT'S STILL ROCK AND ROLL TO ME – Billy Joel | 172 | YOU'RE IN MY HEART – Rod Stewart |
| 73 | LAUGHING – The Guess Who | 182 | YOU'RE MY BEST FRIEND – Queen |
| 78 | LEAVING ON A JET PLANE – Peter, Paul and Mary | 189 | YOU'VE GOT A FRIEND – James Taylor |
| 82 | LONGER – Dan Fogelberg | 180 | YOU'VE GOT TO HIDE YOUR LOVE AWAY – The Beatles |
| 86 | ME AND BOBBY MCGEE – Janis Joplin | | |

Angie

Words and Music by Mick Jagger and Keith Richards



Intro Slowly ♩ = 72

Gr. 1 (acous.)

mf Harm. let ring throughout

Am E7 Gsus4 Fsus4 F

P.M. 1

TAB 12

Verse

Csus4 C Gsus4/B Am E7

1. An - gie, An - gie,

Gsus4 G Fsus4 F C(add4) C G/B Am

when will those clouds all dis-ap - pear? An - gie,

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E7 Gsus4 G Fsus4 F C(add4) C

An - gie, - where will it lead us from here? With no

Chorus

G D (4 open) A (3 2fr) D (2 3fr) Am

Gtr. 2 (12-str. acous.) *ppp* *cresc.* *mf*

lov - in' in our souls - and no - mon - ey in our coats, -

C F G^{type2} G

uh, you can't say - we're sat - is - fied.

Am Am7 E7 E7^{type2} E F# G G F^{type2}

⑥ ⑥ ⑥
open 2fr 3fr

An-gie, An-gie, you can't say we nev-er tried.

Verse

Fsus4 F^{type2} C B D G A Am7 Am E7 E7^{type2} E F#

⑤ ④ ③ ⑤ ⑥ ⑥
2fr open open open open 2fr

2. A - An-gie, you're beau-ti-ful, yes,

G G F^{type2} Fsus4 F^{type2} Gsus4 C E G B D G A Am Am7

⑥ ④ ③ ⑤ ④ ③ ⑤
3fr 2fr open 2fr open open open

but ain't it time we said good-bye? A - An-gie,

E ⑥ open E7^{type2} G^{type2} F^{type2} F^{sus4} F^{type2} C B ⑤ 2fr open D ④ open G ③ open

I still love ya. Re-mem-ber all those nights we cried? All the dreams.

Chorus
G ⑥ 3fr G Dm D^{sus2} Am Am7 C

we held so close seemed to all go up in smoke.

F C/G G^{III} Am A ③ 2fr A ① 5fr

Uh, let me whisper in your ear. *Whispered:* An-gie,

Fsus4 F^{type2} C B D G A Am Am7

⑤ 2fr ④ open ③ open ⑤ open

(Oh. _____)

pp *p* *mf*

13 (13) 15 15 15 15 10

8va -

13 12 10 12 15 17 15 15 20 19 20 17 12 17 19 17 14 14 12 14

3 0 0 2 2 0 0 5 5 5 5 5 5 5 5

[illegible]

Chorus

Gtrs. 3 & 4 tacet

G
⑥
3fr

G

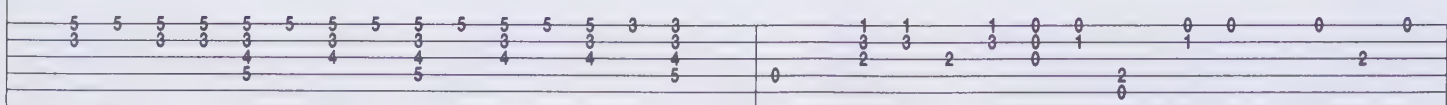
Dm

Am

Gtr. 2



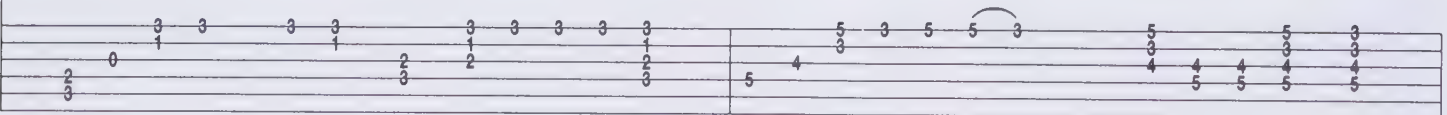
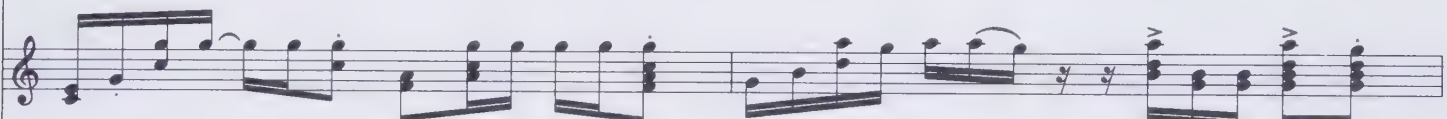
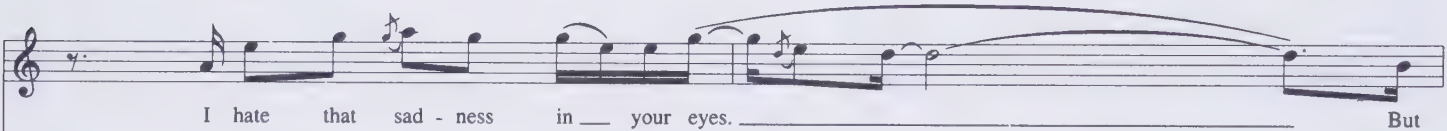
Gtr. 1



C

F

G



A
⑤
open

Am

B
③
4fr

A A5
⑤
open

E
⑥
open

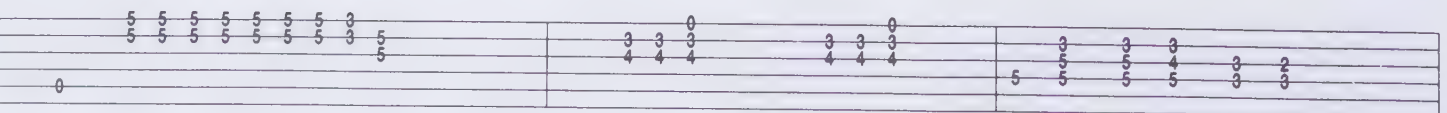
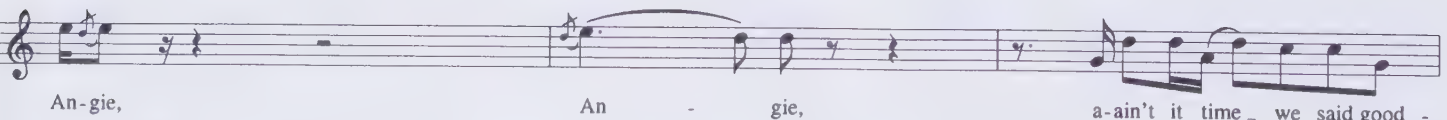
E7^{type2}

E F#
⑥ ⑥
open 2fr

G
⑥
3fr

G

F^{type2}



Dm Am A Am7^{type2} C F G^{III}
 (5) open

Gtr. 2

mon-ey in our coats, _ uh, you can't say - we're sat-is - fied. _____ But

Gtr. 1

Detailed description: This system contains the first two staves of music. The top staff is for guitar 2, showing a series of chords and melodic lines with various fret numbers and an 'open' instruction for the 5th fret. The second staff is the vocal melody, starting with 'mon-ey in our coats,' followed by a breath mark and 'uh, you can't say - we're sat-is - fied.' The melody includes a triplet of eighth notes. The bottom staff shows the guitar 1 part with a complex fretboard diagram including many naturals and fret numbers.

Bridge
 Dm E5 Am Am7 Am9 E G Dm E5
 (4) (3) 2fr open

An-gie, I still - love ya, ba - by. Ev-'ry-where I ____ look I see your eyes. _

Detailed description: This system contains the bridge section of the song. The top staff shows guitar 2 with chords Dm, E5, Am, Am7, Am9, E G, and Dm. The vocal melody starts with 'An-gie, I still - love ya, ba - by.' followed by a breath mark and 'Ev-'ry-where I ____ look I see your eyes. _'. The guitar 1 part (bottom staff) features a complex fretboard diagram with many naturals and fret numbers, including a '2fr open' instruction.

Am Am7 Am9 Am7 Dm Dm9 Dm7 Am^V G^{type2}

Uh, there ain't a wom - an that comes close to you.

Detailed description: This system contains the final section of music. The top staff shows guitar 2 with chords Am, Am7, Am9 Am7, Dm, Dm9 Dm7, Am^V, and G^{type2}. The vocal melody starts with 'Uh, there ain't a wom - an that comes close to you.' The guitar 1 part (bottom staff) features a complex fretboard diagram with many naturals and fret numbers.

C F G^{III} Verse Am Am7 A (5) open Am7 Am E5

Come on, ba - by, dry_ your eyes. 3. An - gie,

E (6) open E7 type2 E (6) open F# (6) 2fr G (6) 3fr G Fsus4 F type2 F (4) 3fr F type2 Fsus4 F type2 C B (5) 2fr D (4) open G (3) open

An - gie, ain't it good _ to be a - live?

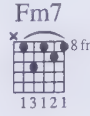
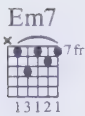
A (5) open Am A (5) open A (3) 2fr B (3) 4fr A (3) 2fr G type2 E (6) open E7 type2 E F# (6) open 2fr G (6) 3fr G Fsus4 F type2 F (4) 3fr F Fsus4 F Gsus4 C

An - gie, An - gie, they can't say _ we nev-er tried.

poco rit.

Best of My Love

Words and Music by John David Souther, Don Henley and Glenn Frey



Intro

Moderately Slow $\text{♩} = 92$

C

**Dm9

†Gtr. 2
(elec.)

mp

w/ slide (throughout)

TAB

*Gtr. 1 Rhy. Fig. 1

(6 str. acous.)

End Rhy. Fig. 1

пер

let ring throughout

T
A
B

*doubled by 12-str. acous. throughout

****Bass plays D.**

†pedal steel arr. for gtr.

Gtr. 1: w/ Rhy. Fig. 1, simile

C

Dm9

Gtr. 2

Dm9

Verse

Gtr. 1: w/ Rhy. Fig. 1, simile

C

1. Ev - er - y night —

I'm ly - in' in bed _____

hold - in' you close — in my

GC

dreams. ____ Think - in' a - bout ____ all the things that we ____ said ____ and

Dm9

com - in' a - part _____ at the seams. _____ We tried to talk it o -

ver ____ but the words come out ____ too ____ rough. ____

Rhy. Fill 1
Gtr. 1

(C) Dm9 C G *Dm6/F Em *G7/D

know you were try - in' to give me the best _ of your _ love.

Gtr. 2

Sva

9 17 15 17 15 15 17 20 17 15 17 15

Rhy. Fig. 2

Gtr. 1

End Rhy. Fig. 2

let ring

*Bass plays notes to the right of slash.

Verse

C

Dm9

2. Beau-ti - ful fac - es and loud emp - ty plac - es, look at the way that we live. —

Gr. 2 *8va*....., *loco*

15 15 17 15 17 17 15 17 12 14 13 (13) 17 17 13

C

Dm9

Wast-in' our time _ on cheap talk and wine _ left us so lit - tle to give. _ That

12 4 5 7 9 8 7 9 7 10 10 10 10 7 7 9

Em7
Rhy. Fig. 3

Gr. 1

Em7

same old ___ crowd _ was like a cold, dark cloud ___ that we could nev - er rise a - bove. _
(Oo. _____ Oo. _____)

Dm7

End Rhy. Fig. 3

Gr. 1: w/ Rhy. Fill 2
G7

Gr. 1: w/ Rhy. Fig. 2
C

Dm9

But here in my heart, _ I give you the best _ of my _

C

G Dm6/F Em G7/D

Chorus

C
Rhy. Fig. 4

Gr. 1

love. Whoa, _____ sweet dar - lin',
(You get the best of my _)

Rhy. Fill 2

Gr. 1

let ring _____

TAB

*F Cmaj7

love.) you get the best of my love. Whoa, sweet dar -

10 10 12

*Bass plays D.

F

End Rhy. Fig. 4

lin', (You get the best of my love.) you get the best of my love.

p *mp*

12 (12) 12 13 13 12 17 17 17

Bridge

Fm7

Cmaj7

(Oo. I'm go-in' back in time and it's a sweet thing. It was a

10 13 13 13 (13) 11 12 (12) 12 8 8 8 8

Fm7

Dm7

G7

qui - et night, and I would be al - right if I could go _____ on sleep - ing 3. But

*Fret higher note w/o slide

Verse

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

C

Dm9

ev - 'ry morn - ing I wake up and wor - ry _____ what's gon-na hap-pen to - day. ____

C

Dm9

You see it your _ way and I'll see it mine, _ but we both see it slip-pin' a - way. ____

Gtr. 1: w/ Rhy. Fig. 3, simile
Em7

Dm7

Em7

You know we al - ways had each oth-er, ba - by. I guess that was - n't e - nough. _
(Oo. _____. Oo. _____. I guess that was - n't e - nough. _

Gtr. 1: w/ Rhy. Fill 2
G7

Gtr. 1: w/ Rhy. Fig. 2
C

Dm7

Dm9

Oh, oh, but here in my heart, — I give you the best — of my —

Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 4, till end, simile

C

G

Dm6/F

Em

G7/D

C

love. Whoa, — sweet dar - lin',

p

F

*Voc. Fig. 1

Cmaj7

End Voc. Fig. 1

you get the best of my love. — Whoa, — sweet dar - lin',

(The best of my love.)

mp

loco

*Refers to downstemmed notes only.

F

*Voc. Fig. 1A

C

End Voc. Fig. 1A

you get the best of my — love. Whoa. — sweet dar - lin', ev - 'ry night and day, —

(The best of my love. —)

F Cmaj7

w/ Voc. Fig. 1A

you get the best of my love. ____ Whoa, ____ sweet dar - lin',
(Oh, ____ oh. ____)

12 (12)/14 13 13 15 12 17 15 17 18

F C

w/ Voc. Fig. 1

Begin Fade

you get the best of my love. ____ Whoa, ____ sweet dar - lin',
(You get the best of my love. ____

18 18 13 13 14 12 4 5 3 3 5

F Cmaj7

w/ Voc. Fig. 1

you get the best of my love. ____ Whoa, ____ sweet dar - lin',
(Oo. ____

8 9 7 10 8 9 7 12 9 9 9

F *Fade Out*

w/ Voc. Fig. 1A

you get the best of my love. ____ Whoa, ____ sweet dar - lin'...

(9) 8 8 10 8 10 7 8 10 8 8 15

Bus Stop

Words and Music by Graham Gouldman



Intro

Moderately Fast ♩ = 144

Am

Bm7

G/B

Am

Verse

1., 3. Bus stop, wet day, she's _ there, I _ say,

Gtr. 1
(12-str. acous.)

f

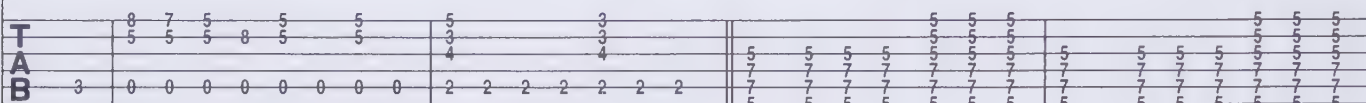
*Gtr. 2
(acous.)
divisi

f

Rhy. Fig. 1

**Gtrs. 1 & 2
(acous.)

mf



*P.M. next 2 meas.

**Two gtrs. arr. for one.

"Please share my um - brel - la." _ Bus stop, bus goes, she _ stays, love _ grows



G

C

G

Am

un - der my um - brel - la. _ All that sum - mer we _ en - joyed _ it,



To Coda ⊕

Dm7 Em7 Am

wind and rain and — shine. — That um - brel - la, we —

— em - ployed — it. By Au - gust she was — mine. —

End Rhy. Fig. 1
(cont. in slash)

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal melody in treble clef. The middle staff is the guitar accompaniment in treble clef, showing chords and melodic lines. The bottom staff is the bass line in bass clef. The lyrics are written below the vocal staff. The first line of music ends with a 'To Coda' symbol. The second line of music continues the melody and accompaniment.

Bridge

Gtr. 3 tacet, 2nd time
C
Rhy. Fig. 2

B7 Em Em7 C

Gtrs. 1 & 2

Ev - 'ry morn - ing I — would see her wait - ing at the stop. Some - times she'd

Am B7 Em

End Rhy. Fig. 2

shop and she would show — me what she'd bought. —

Detailed description: This section is titled 'Bridge'. It begins with a guitar instruction: 'Gtr. 3 tacet, 2nd time' and a chord change to 'C'. Below this, 'Rhy. Fig. 2' is indicated. The first line of the bridge shows a guitar riff for 'Gtrs. 1 & 2' and a vocal melody line. The second line continues the guitar riff and vocal melody. The third line shows another guitar riff and vocal melody. The fourth line shows a final guitar riff and vocal melody. The lyrics are written below the vocal staff. The section ends with a 'To Coda' symbol.

Gtrs. 1 & 2: w/ Rhy. Fig. 2

C B7 Em Em7 C

All the peo - ple stared as if we were both quite in - sane. Some day my name

2nd time, D.S. al Coda

Am B7 Em

and hers are go - ing to be the same.

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile

Am

2. That's the way the whole thing start - ed, sil - ly, but it's true.

G

think - ing of a sweet ro - mance, be - gin - ning in a cue.

C G Am Dm7 Em7

Came the sun, the ice was melt - ing, no more shel - ter - ing now.

Am Em Am

Nice to think that that um - brell - la led me to a vow.

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1, 1st 7 meas.

Am

Riff A

Gtr. 1 *mf*

13 12 13 12 14 12 14 14 14 13 14 12 13 12 13 13 10 13 14

Gtr. 3 (acous.) *mf*

1 0 3 0 1 0 3 0 1 0 2 0 2 2 2 1 2 0 1 0 1 3

End Riff A

End Riff A1

⊕ Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 1, last 4 meas. only
Am

Outro

Begin Fade

Fade Out

Gtrs. 1 & 3: w/ Riffs A & A1
Gr. 2: w/ Rhy. Fig. 1, 1st 5 meas.
Am

Rhy. Fill 1
Gr. 2

Can't Buy Me Love

Words and Music by John Lennon and Paul McCartney



Intro Chorus

Fast Shuffle Feel ♩ = 174

Gtr. 1 (acous.) *mf* Em Am

Can't buy me love, love..

Gtr. 2 (elec.) *p*

TAB

Gtr. 1: continue strumming simile

Em Am Dm G13

Can't buy me love, love.. 1. I'll

Rhy. Fig. 1 End Rhy. Fig. 1

TAB

Verse

Gtr. 2 tacet

C7

buy you dia - mond rings — my friend — if it makes you feel al - right. — I'll
 2. give you all I got — to give — if you say you love me too. — I
 3., 4. you don't need no dia - mond rings, — and I'll be sat - is - fied. — Tell

F7 C7

get you an - y - thing — my friend — if it makes you feel al - right. — 'Cause
 may not have a - lot — to give but what I got I'll give to you. — }
 me that you want the kind of things — that money just can't buy. — }

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G7 F7 N.C. *To Coda* F7 1. C7

Gtr. 1 *Gtr. 1: cont. simile*

I don't care too much for mon-ey, mon-ey can't buy me love. I'll

2. **Chorus** Gtr. 1: *cont. simile* C7 Gtr. 2: w/ Rhy. Fig. 1, 1st 2 meas. Em Am C7

Can't buy me love, ev-'ry-bod-y tells me so. Can't buy me love,

Gtr. 2: w/ Rhy. Fig. 1, simile Em Am Dm G13 C7 G7 C7 **Guitar Solo**

(uh,) no, no, no, no. Say— scream: wa-a-a-ow—

*Gtrs. 2 & 3 (elec.) *mf* full full

*Two gtrs. arr. for one.

F7 type2 C7

full hold bend full full full full full

10 (10) 10 8 10 8 10 10 10 (10) 8 10 8 10 11 8 10 11 2 1 1 2 1 2 2 1 1 10 10 10

G7 type2 F7 type2 C7 *D.S. al Coda (w/ repeat)*

Hey! (Can't) buy me love.

let ring

full

10 (10) 10 8 10 0 3 4 0 3 4 5 3 1 3 1 3 3 5 3 5 3 1 3 (1) 3

Coda F7 C7 **Chorus** Em Am

Gtr. 1 *Gtr. 1 cont. simile* Gtr. 2

mon-ey can't buy me love. Can't buy me love, love.

Em Am Dm G13 C7 C7 Gtr. 1

Can't buy me love, oh.

Dust in the Wind

Words and Music by Kerry Livgren

Intro

Moderately ♩ = 46

C Cmaj7 Cadd9 C Asus2 Asus4

*Gtr. 1 (acous.)

mf
m p i p m p i *sim.*
p
**w/fingers
let ring throughout

T 1 0 1 0 0 0 0 3 0 3 0 1 0 1 0 0 2 0 2 3 2 2 3
A 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 0 2 0 3 0 2 2 2
B 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 0 2 0 3 0 2 2 2

*6-str. steel-string doubled by 6-str. in Nashville tuning.
**p=thumb, i=index, m=middle

Am Asus2 Cadd9 C Cmaj7 Cadd9 Am Asus2

1 1 2 1 2 0 2 0 2 3 0 3 0 1 0 1 0 0 0 3 0 3 0 1 2 1 2 0 2 0 2
0 2 0 2 0 2 0 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 0 2 0 2 0 2 2
0 2 0 2 0 2 0 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 0 2 0 2 0 2 2

Verse

Asus4 Am G/B C G/B Am

1. I close my eyes,
2. Same song,
3. Now don't hang on,

3 2 3 1 2 1 3 1 0 1 0 3 0 0 3 0 0 0 2 1 2 1 2 1 0
0 2 0 2 0 2 0 2 3 2 3 2 0 2 0 2 0 2 0 2 0 2 2 1 2 1 0
0 2 0 2 0 2 0 2 3 2 3 2 0 2 0 2 0 2 0 2 0 2 2 1 2 1 0

G Dm7 Am G/B

on - ly for a mo - ment, and the mo - ment's gone.
just a drop of wa - ter in an end - less sea.
noth - ing lasts for - ev - er but the earth and sky.

0 0 0 1 1 1 0 2 2 1 2 1 3
0 0 0 0 0 2 0 2 2 1 2 2 2 1 3
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

C G/B Am G Dm7

All my dreams pass be - fore. my eyes, — a cu - ri -
 All we do — crum - bles to — the ground, though we re -
 slips a way — and all your mon - ey won't — an - oth - er

Am Chorus D/F# G Am Am/G To Coda ⊕

os - i - ty. —
 fuse to see. —
 min - ute buy. —

Dust in the wind

1. D/F# G Am G/B 2. Am(add9)

All they are — is dust in — the — wind.
 (we)

wind. —

G/A F(#11)/A F6(#11)/A

Oh, ho, ho.

Instrumental Bridge

Am(add9) G/A

F(#11)/A F6(#11)/A D.C. al Coda

Coda

D/F# G Am Am/G

All we are ___ is dust in ___ the wind. (All we are ___ is dust in ___ the

D/F# G Am Am/G D/F# G

wind. Dust ___ in ___ the wind. Ev - 'ry-thing _ is dust in _ the wind.)

Outro

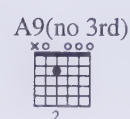
Am Asus2 Asus4(b13) Am Asus2 Asus4(b13)

wind. The ___ wind. _

*ad lib. voc. on repeat

Fire and Rain

Words and Music by James Taylor



Capo III

A Intro

♩ = 77

Acous. Gtr.

Musical notation for the Intro section, featuring guitar and bass lines with chord diagrams (A, G/E, D, A, E) above the staff.

A Verse

Musical notation for the Verse section, featuring guitar and bass lines with chord diagrams (Gmaj7, A, G/E) above the staff. Includes lyrics: 1. Just yes - ter-day morn-in', they let me know look down up-on me, Je-sus, you got to help walk-ing my mind to an eas-y time, my

D A E

— you were gone. Su - zanne, the plans they made — put an
 me make a stand. You've just got to see me through an -
 back turned towards the sun. Lord knows when the cold wind blows, it - 'll

2nd time

Gmaj7 A G/E

end to you. I walked out this morn - ing and I
 oth - er day. My bo - dy's ach - ing and my
 turn your head a - round. Well there's hours of time — on the tel-e-phone line to

D A E

wrote down this song. — I just can't re-mem - ber who to send -
 time is at hand. — I won't make it an - y
 talk a-bout things to come, — sweet dreams and fly-ing ma - chines in

w/ Fill 2: 3rd time

D D/C# Bm7 D/E

Rhy. Fig. 1

w/ Rhy. Fig. 1: 2 times

A

D

D/C#

Bm7

D/E

A

Fill 1

Fill 2

[illegible]

Fill 3

1. *To Coda* ⊕

D D/C# Bm7 D/E A G D/F# E7sus4 Em7

lone - ly times when I could not find a friend, _ but I al - ways thought that I'd see you a - gain. _

A9(no 3rd) Asus2

2. Won't you

2.

G D/F# E7sus4 Em7 A9(no 3rd) Asus2

al - ways thought. that I'd see you a - gain. _

D.S. al Coda

3. Been

⊕ *Coda*

G D/F# E7sus4 Em7

al - ways thought. that I'd see you ba - by,

D Outro

A9(no 3rd)

Asus2

one _ more time _ a - gain, . now. Thought I'd see

Strumming simile

A9(no 3rd)

Asus2

you one _ more time a - gain. There's_ just a few.

A9(no 3rd)

Asus2

_ things com-ing my _ way this time a - round _ now. _ Thought I'd

A9(no 3rd)

Asus2

see you, _ thought I'd see you, fire and _ rain _ now. _ Na na na. _

Fade

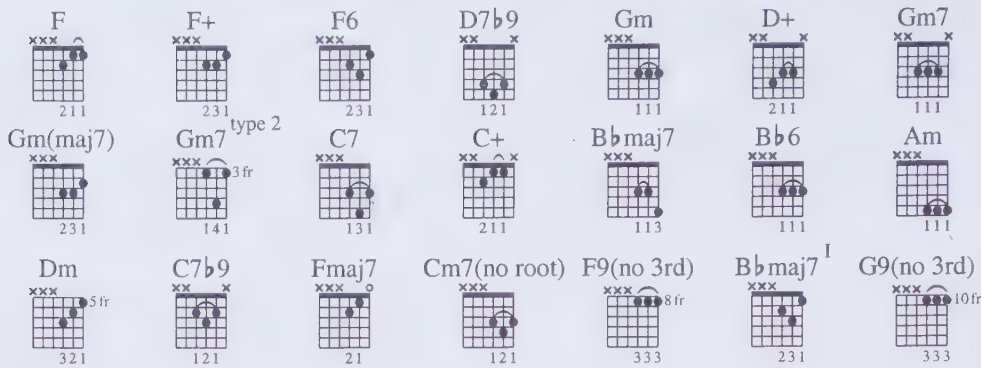
A9(no 3rd)

Asus2

_ Na na na _ na na na na na _ na. Na na na _ na na na na na.

For Once in My Life

Words by Ronald Miller Music by Orlando Murden



Intro

Moderately ♩ = 108

F



Gtr. 1 (clean)

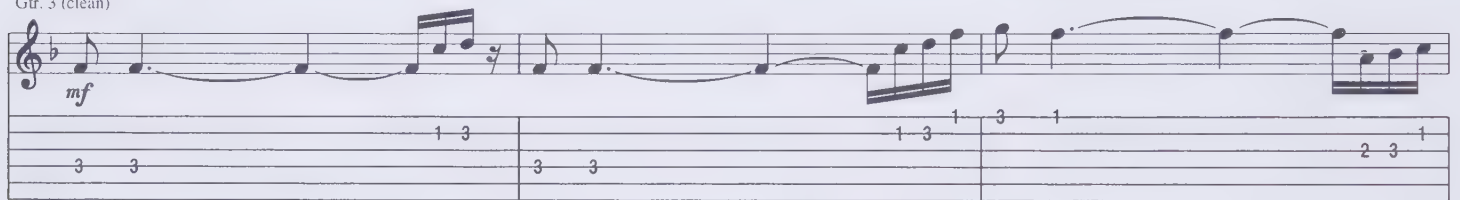
Rhy. Fig. 1

End Rhy. Fig. 1

T
A
B

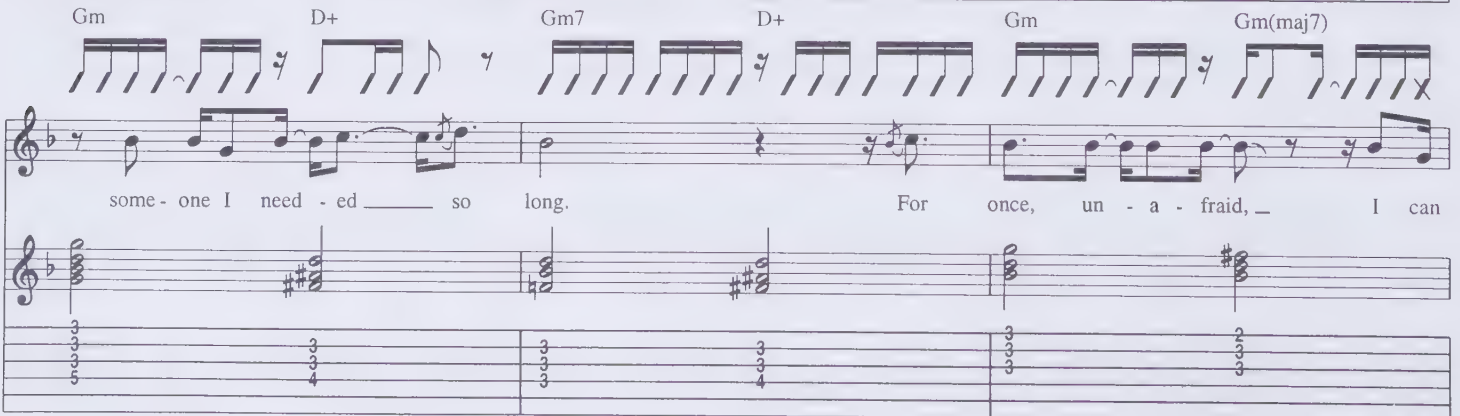
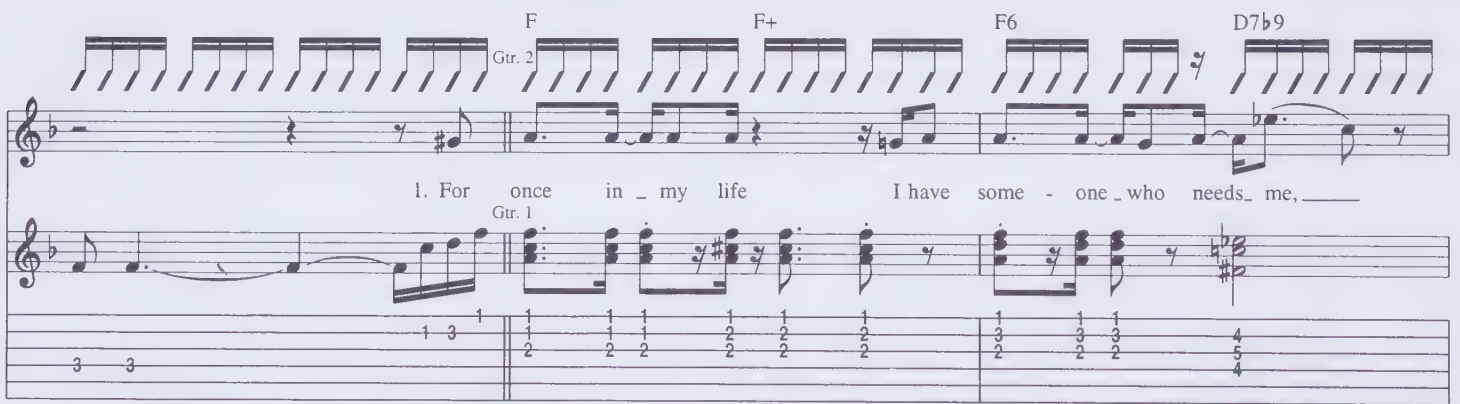
Gtr. 1: w/ Rhy. Fig. 1, 2 times

Gtr. 3 (clean)



Verse

Gtr. 3 tacet



Gm7^{type2} C7 F C+ F

go where life leads me. Some-how I know I'll be strong. For

F+ Bbmaj7

once I can touch what my heart used to dream of long be-fore I knew,

Bb6 F Am Dm

oh, some-one warm like you would

Gm Am Bbmaj7 D7b9 Gm7 C7b9

make my dream come true. Yeah, yeah, yeah. 2. For (For once in my

Verse

Fmaj7 F+ F6 D7b9 Gm

once in my life I won't let sor - row hurt me, not like it's hurt me be - fore.

C7 Gm Gm(maj7) Gm7type2 C7

(Not like it's hurt me be - fore.) For once I have some - thing I know won't de - sert me.

*Bkgd. voc. dbld. one octave lower and higher except where indicated.

Fmaj7 F Cm7(no root) F9(no3rd)

I'm not a - lone any - more. (I'm not a - lone any - more. For

F F+

once I can say this is mine, you can't take it.

Oo, oo, say oo, oo. is mine, Oo, oo, can't oo, oo.

*not dbld., next 4 meas.

Bbmaj7¹ G9(no3rd)

Long as I know I have love I can make it. For

Oo, oo, know oo, oo. have love Oo, oo, make oo.)

F Dm D 7fr Gm C7

once in my life I have some one who needs me.

Interlude

Gtrs. 1 & 2 tacet
w/ Lead Voc. ad lib.

**F Eb Ab Db C13b9 F# E A D C#13b9

(Some - one who needs me. Some - one who needs me.)

**Chord symbols reflect overall tonality.

Harmonica Solo

*Gus 1 & 2

F# F#+ F#6 D#7b9 G#m D#+

*composite arrangement

G#m D#+ G#m G#m(maj7) G#m7 C#7

(For once in my life.)

F# C#+ F#

F#+ Bmaj7 B6

A#m D#m G#m A#m

Verse

Bmaj7 D#7b9 G#m7 C#7b9 F# F#6 D#7b9

(Make my dreams come true. 3. For once in my life, I won't let sor-row hurt me, For once in my life.)

G#m C#9

not like it's hurt me be-fore. For (Not like it's hurt me be-fore.)

G#m G#m(maj7) G#m7 C#7

once I have some-thing I know won't de-sert me.

F#maj7 F#6 C#m7

I'm not a-lone an-y more. For (I'm not a-lone an-y more.)

F# F#+

once I can say this is mine, you can't take it.

Oo, oo, oo, oo. Oo, oo, oo, oo.

*not dbld., next 4 meas.

Bmaj7 G#9

Long as I know I have love I can make it. For

Oo, oo, oo, oo. Oo, oo, oo.)

F# D#m G#m7 C#7sus4

once in my life, I have some - one who needs me.

Outro

Gtrs. 1 & 2 tacet
w/ Lead Voc. ad lib., till fade
F# E A D C#13b9

Some - one who needs me.

Play 3 Times and Fade

Words and Music by Graham Gouldman

Fast Rock ♩ = 168

Em

G

A

Am

Am

*Gtr. 1 (clean)

(For your love, _

*Harpichord arr. for gtr.

Em

G

A

Am

For your love. _

Rhy. Fig. 1

End Rhy. Fig. 1

simile on repeats

Gtr. 1: w/ Rhy. Fig. 1, 4 times, simile

Em

G

A

Am

(For your love..

Em

G

A

Am

(For your love._

Em


G

A

Am

To thrill you with _____ de - light, _____

I'd give you diamonds bright.

To Coda 

Em G A Am

There'll be days I will ex - cite to make you dream of me at night. (For your love.)

Chorus

Gr. 1: w/ Rhy. Fig. 1, 3 times, simile

Em G A Am

For your

Em G A Am

love. For your

Em G A Am

love.)

Bridge

Em B

Slower $\text{♩} = 132$
N.C.
(drums)

* For your love, for your love,

Gr. 1

*w/ slight P.M.

*Vocals doubled throughout bridge. *next 7 meas.

A E B

I would give the stars a - bove. For your love, for your love,

4 4 2 2 6 6 2 4 4 6 4 2 2 0 0 4 4 2 2 4 2 2 0 0 4 4 2 2 4 2 4 4 2 2 6 6 2 4 4 6 4

A C# B

I would give you all I could.

⊕ Coda

Chorus

Gr. 1: w/ Rhy. Fig. 1, simile

Am Em G A Am

at night. (For your love. For your

Em G A

love.

Gr. 1

1., 2. 3. Am Em

For your)

Hey Jude

Words and Music by John Lennon and Paul McCartney

*Gtr. 1: Capo 1

Verse

Rock Ballad ♩ = 74



E

B7

F#

B7

F#

B7

E

**Gtr. 1 (acous.)

mf



1. Hey Jude

don't make it bad,

take a sad

song__ and make it

bet-ter. _____

Re-

2. Jude

don't be a - fraid,

you were made

to ____ go

out and get her. _____

The

*Song sounds in the key of F.

**Gtr. 1 tacet, 1st time

A

E

A

E

E

B7

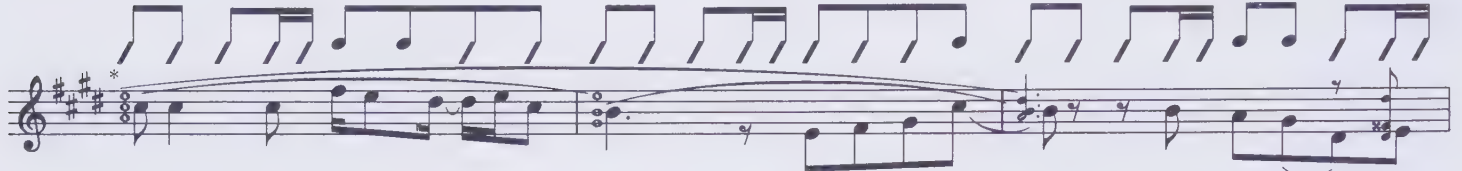
F#

B7

6 open

6 open

6 2fr



mem-ber to let her in - to your heart,

then you can start ____

to make it ____ bet -

min - ute you let her un - der your skin,

then you be - gin ____

to make it ____ bet

(Ah. _____)

(Bet -

*Sing harmony 2nd time

Bridge

E

E

E

E

E

E

E

E

A

A

G#

A

F#

A

E

A-

6 open

6 open

6 open

6 open

5 open

6 4fr

6 2fr

6 open



- ter.)
- ter.)
- ter.)

2. Hey

And an-y - time you feel the pain, ____

hey Jude _

re - frain, _

don't car - ry the world _

hey Jude _

be - gin, _

you're wait - ing for some -

(Ah. _____)

B7

F#

B7

E

E

E

E7

E

E7

6 2fr

6 open

6 open

6 open

6 open



up - on ____ your shoul - der. ____

one to ____ per - form ____ with. ____

For well, you know_ that it's a fool ____

And don't you know_ that it's just you?_

A

A

G#

A

F#

A

E

A

B

B7

F#

B7

5 open

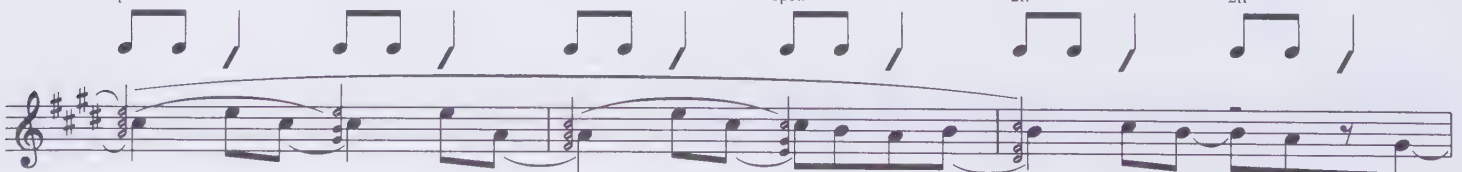
6 4fr

6 2fr

6 open

5 2fr

6 2fr



who plays _ it cool _ by mak - ing his world _

Hey Jude _ you'll do _ the move - ment you need _

a lit - tle cold -

is on _ your shoul -

(Ah. _____)

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To Coda ⊕ Verse

E E E B7 B B7 B B7

⑥ open ⑥ open ⑤ 2fr ⑤ 2fr

er. — } Na, na, na, na, — na, na, na, na. 3., 4. Hey — Jude don't let me
der. — } (Yeah. —)

B7 F# B7 F# B7 E E E E B B7 B B7

⑥ 2fr ⑥ 2fr ⑥ open ⑥ open ⑤ 2fr ⑤ 2fr

down. You have found her, now go and get her. — Re-mem-ber to let her in - to your
(So let it out — and let it in.) (Hey Jude...)

D.S. al Coda

E E E E B7 F# B7 E E E E E E E E E E

⑥ open ⑥ open ⑥ 2fr ⑥ open ⑥ open ⑥ open ⑥ open ⑥ open ⑥ open ⑥ open ⑥ open

heart, then you can start — to make it — bet - ter. So let it out — and let it in, —

⊕ Coda Verse

E E E E E E B7 F# B7 B B7 F# B7 E E E E A A E A

⑥ open ⑥ open ⑥ open ⑥ 2fr ⑤ 2fr ⑥ 2fr ⑥ open ⑥ open ⑤ open ⑥ open

Jude — don't make it bad, take a sad song and make it bet-ter. — Re-mem-ber to let her un-der your

begin chatter

begin ad lib vocals

E E E E B7 F# B7 E E E E E E

⑥ open ⑥ open ⑥ 2fr ⑥ open ⑥ open ⑥ open ⑥ open

skin, then you be - gin — to make it bet - ter, bet-ter, bet-ter, bet-ter, bet-ter, bet-ter, oh!

Tag

Play 10 Times And Slowly Fade

E E E E E E D D D A E E E E

⑥ open ⑥ open ⑥ open ⑥ open ④ open ⑥ open ⑥ open

Na, na, na, na, na, na, na, na, na, na, hey, — Jude.

Words and Music by Garry Bonner and Alan Gordon

Words and Music by Garry Bonner and Alan Gordon



Moderately ♩ = 120 (♩ = ♩)

band tacet

* F#m

band enters

Gtr. 1 (clean)

пер

w/ pick & fingers

P.M. let ring

P.M. let ring _ _ _ _ _ \rightarrow sim.

* Chord symbols reflect basic harmony.

Verse

F#5

Rhy. Fig. 1A

Gtr. 2 (clean)

mp

sim.

F#

⑥

 $2fr$

1. Im - a - gine me and you.

I do.

I think a - bout you

Gtr 1

Rhy. Fig. 1

E5

B

E5

D5

A

day and night.

It's on - ly right _____

to think a - bout the girl you love

and hold her

C#m7 F# A

ba - by the skies _ will be blue for all my _ life. _

End Rhy. Fig. 2

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile

F#5 E5

3. Me and you and you and me. _ No mat-ter how they tossed the dice it had to be. The on - ly one for
(You and me. Dice will be

D.S. al Coda

Gtrs. 1 & 2: w/ Rhy. Fill 1, simile

D5 C#5

me is you and you for me. So hap - py to geth - er. _
You for me.)

⊕ Coda

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile

F#5 E5

4. Me and you and you and me. _ No mat - ter how they tossed the dice it had to

D5 C#5

be. The on - ly one for me is you and you for me. So hap - py to geth - er. _

Interlude

Gtrs. 1 & 2: w/ Rhy. Fill 1, simile

Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile

F# C#m7 F#

(Ba, ba, ba, ba.) ba, ba, ba, Ba, ba, ba, ba,

A F# C#m7 F#

ba. (Ba, ba, ba, ba.) ba, ba, Ba, ba, ba, ba,

C#m7

ba. _____

Gtrs. 1 & 2

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 1st 6 meas., simile

F#5

E5

5. Me and you and you and me. _____ No mat - ter how they tossed the dice it had to

(Ah. _____ Ah. _____)

D5

be. The on - ly one for me is you and you for me. So hap - py to -

Ah. _____

Outro

C#5 G# C#5 G# C#5

⑥ ⑥ ⑥

4fr 4fr

F#5

F#

⑥

2fr

C#5

G#

⑥

4fr

C#5

Rhy. Fig. 3

Gtr. 2

geth - er. _____ So hap - py to geth - er. _____

Oo. _____

Gtr. 1

F#5

F#

⑥

2fr
Fr.

End Rhy. Fig. 3

[illegible][illegible]

Gtr. 1: w/ Rhy. Fig. 4, 3 1/2 times
 C#

Bkgd. Voc.: w/ Voc. Fig. 2, 3 times
 F#m

C#

F#m

geth - er. _____

Hap - py to geth - er. _____

So hap - py to -

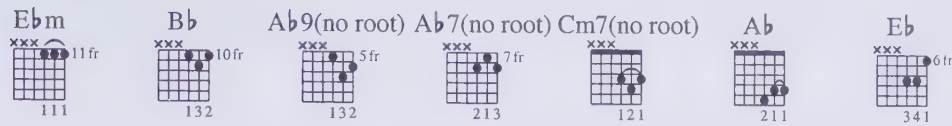
End Voc. Fig. 2

ba, ba, ba, ba. _____

The musical score is for the song "The Christmas Song" (also known as "Chestnuts Roasting on an Open Fire"). It is written for voice and guitar. The key signature is C# major (two sharps: F# and C#), and the time signature is 4/4. The score is divided into two systems. The first system contains the vocal melody and the beginning of the guitar accompaniment. The vocal line starts with the lyrics "geth - er." followed by a long note, then "So hap - py to - geth - er." followed by another long note. The guitar part consists of a single line with a few notes. The second system continues the guitar accompaniment, with the label "Gtrs. 1 & 2" indicating that the same part is played by both guitarists. The score ends with a double bar line.

I Heard It Through the Grapevine

Words and Music by Norman J. Whitfield and Barrett Strong



Intro

Moderately ♩ = 115

*Gtr. 1 **

Eb5 Gb5 Eb5 Gb5 F5 Eb5 Gb5 Eb5 Gb5 F5 Eb5 Gb5 Eb5

mp

| | | | | | | | | | |
|---|---|---|----|---|---|---|----|----|---|
| T | | | | | | | | | |
| A | 8 | 8 | 11 | 8 | 8 | 8 | 11 | 10 | 8 |
| B | 6 | 6 | 9 | 6 | 6 | 6 | 9 | 8 | 6 |

*Kybd. arr. for gtr.

**Key Signature denotes Eb Dorian

Gb5 F5 Ebm Ebm

Gtr. 3
(clean)

mp

sim.

1. Oo, _____ I bet

Gtr. 1

mf

Gtr. 2 (clean)

mf

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Gtr. 2 tacet

Gtr. 1 tacet

Bkgd. Voc.: w/ Voc. Fig. 1, 2nd & 3rd times

you, won-dered how I knew 'bout your plans — to make me blue

2., 3. See Additional Lyrics

Gtr. 1

*Bkd. Voc. 2nd time

with some oth-er guy — you knew be-fore. Be-tween the two of us guys, —

— you know I love you more. It took me by sur-prise, — I must — say, (Took me by sur-prise,

when I found — out — yes-ter-day. — Don't you know that I heard —

I must say. When you found out yes-ter-day.)

Chorus

— it through the grape-vine? — Not much long-er would you be — mine. —

(Oo, — — — — —)

— would you Oh, I heard — it through the grape-vine. —

be mine. I heard — it through the grape-vine. —

Voc. Fig. 1

(Oo. — — — — — Oo, — — — — — oo. — — — — — Oo. — — — — —)

⊕ Coda

Outro

Voc. Fig. 2

by. Yeah, _____ yeah, Hon - ey, hon - ey I know _____ Heard _____

Gtr. 1 Rhy. Fig. 1

Chords: Gb5 Eb5 Gb5 F5 Eb5

Tab: (8/6) 8/6 11/9 8/6 8/6 8/6 11/9 10/8 8/6

Chords: Gb5 Eb5 Gb5 F5 Eb5

End Voc. Fig. 2

it through the grape - vine, not much long - er that you're let - tin' me go. ba -

End Rhy. Fig. 1

Tab: (8/6) 8/6 11/9 8/6 8/6 8/6 11/9 10/8 8/6

Bkgd. Voc.: w/ Voc. Fig. 2, 1 1/2 times

Gtr. 1: w/ Rhy. Fig. 1, 1 1/2 times

Chords: Gb5 Eb5 Gb5 F5 Eb5 Gb5 Eb5

Said I heard _____ it through the grape - vine.

Begin Fade

Chords: Gb5 F5 Eb5 Gb5 Eb5 Gb5 F5 Eb5

Oo, _____ heard _____ it through the grape - vine. Oo, _____ I heard .

Fade Out

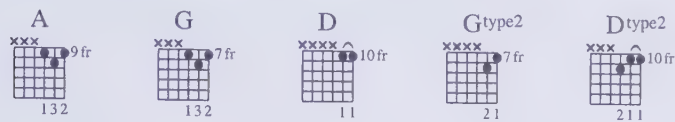
Additional Lyrics

2. I know a man ain't supposed to cry,
But these tears, I can't hold inside.
Losing you would end my life, you see.
'Cause you mean that much to me.
You could've told me yourself that you love someone else.
Instead, I heard...

3. People say believe half of what you see.
Some and none of what you hear.
But I can't help from being confused.
If it's true, please tell me dear.
Do you plan to let me go for the other guy you loved before?

I Second That Emotion

Words and Music by William "Smokey" Robinson and Alfred Cleveland



Intro

Moderately ♩ = 90 ()

A **G** **D**

Gtr. 1 (clean) *mf*

Gtr. 2 (clean) *mp*

TAB

Gtr. 3 (clean) *mf*

TAB

Verse

D

Rhy. Fig. 1

1. May - be you wan-na give me kis-ses sweet, _____ but

Rhy. Fig. 1A *sim.* End Rhy. Fig. 1A

Riff A End Riff A

Gtr. 2: w/ Rhy. Fig. 1A 2 times, simile

Gtr. 3: w/ Riff A, 2 times, simile

Gtr. 1

on - ly for one night _____ with no re - peat. _____ And

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may - be you'll go a - way — and nev - er call. ————— And a

Bridge

G A D G^{type 2}
 End Rhy. Fig. 1 Rhy. Fig. 2

taste of ho-ney's worse — than none at all. ————— Oh, — lit-tle girl, in that case I don't want no part. —

Gr. 2 Rhy. Fig. 2A

| | | | |
|-------|----------|-----------------------|-----------------------|
| 7 7 7 | 9 9 9 | 7 9 7 9 7 9 7 9 7 9 7 | 8 8 8 8 8 8 8 8 8 8 8 |
| 9 9 9 | 10 10 10 | 7 9 7 9 7 9 7 9 7 9 7 | 7 7 9 7 9 9 7 7 9 7 9 |
| 7 7 7 | 9 9 9 | | |
| 9 9 9 | 11 11 11 | | |

Gr. 3

| | | | |
|-----|------|-------------|-------------|
| 7 9 | 9 11 | 7 9 7 9 7 9 | 8 7 8 7 7 9 |
| 7 9 | 9 11 | 7 9 7 9 7 9 | 8 7 8 7 7 9 |
| 7 9 | 9 11 | 7 9 7 9 7 9 | 8 7 8 7 7 9 |
| 7 9 | 9 11 | 7 9 7 9 7 9 | 8 7 8 7 7 9 |

D G^{type 2} D D^{type 2} End Rhy. Fig. 2

I do be - lieve that that would on - ly break my heart. ————— Oh, — but

End Rhy. Fig. 2A

| | | |
|-----------------------|-----------------------|-----------------------|
| 7 9 7 9 7 9 7 9 7 9 7 | 8 8 8 8 8 8 8 8 8 8 8 | 7 9 7 9 7 9 7 9 7 9 7 |
| 7 9 7 9 7 9 7 9 7 9 7 | 8 8 8 8 8 8 8 8 8 8 8 | 7 9 7 9 7 9 7 9 7 9 7 |
| 7 9 7 9 7 9 7 9 7 9 7 | 8 8 8 8 8 8 8 8 8 8 8 | 7 9 7 9 7 9 7 9 7 9 7 |
| 7 9 7 9 7 9 7 9 7 9 7 | 8 8 8 8 8 8 8 8 8 8 8 | 7 9 7 9 7 9 7 9 7 9 7 |

let ring —————

| | | |
|-------------|-----------------------|-----------------------|
| 7 9 7 9 7 9 | 9 7 9 7 9 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 7 7 7 |
| 7 9 7 9 7 9 | 9 7 9 7 9 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 7 7 7 |
| 7 9 7 9 7 9 | 9 7 9 7 9 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 7 7 7 |
| 7 9 7 9 7 9 | 9 7 9 7 9 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 7 7 7 |

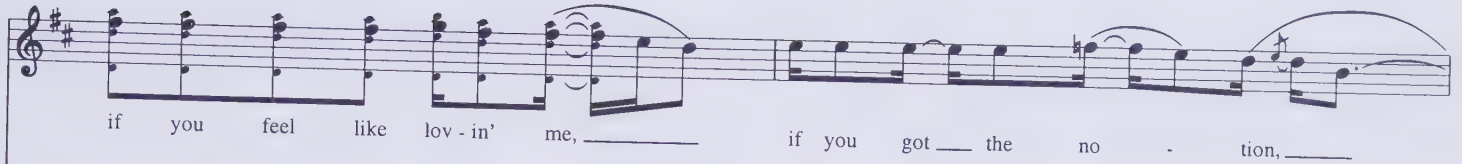
Chorus

Rhy. Fig. 3

D

Bkgd. Voc.: w/ Voc. Fig. 1
A

G



Rhy. Fig. 3A

End Rhy. Fig. 3A



Riff B

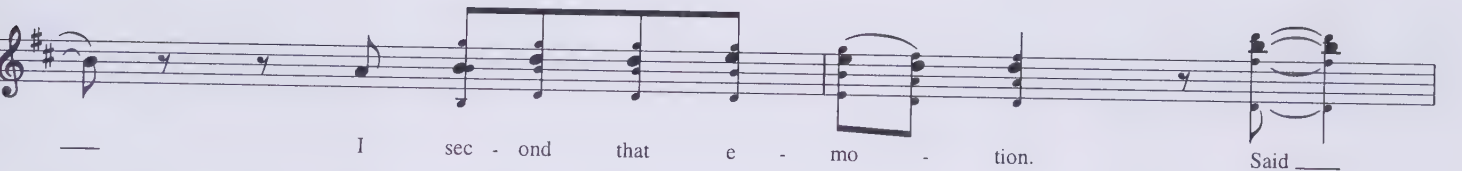
End Riff B



G^{type2}

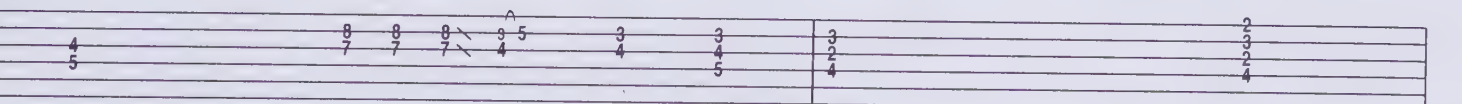
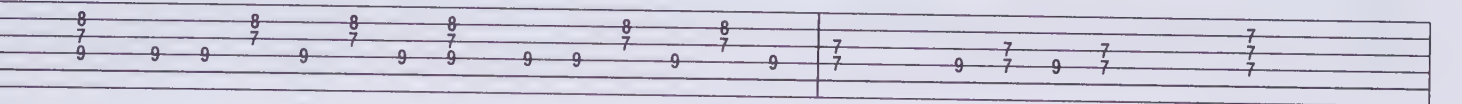
D

D^{type2}



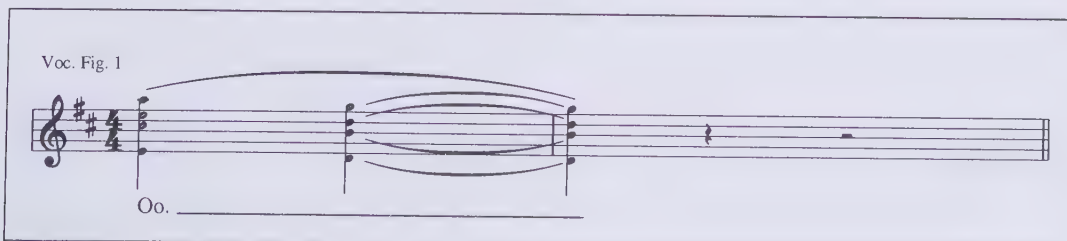
Rhy. Fig. 4

End Rhy. Fig. 4



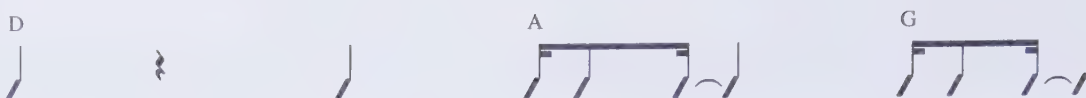
Voc. Fig. 1

Oo.



Gtr. 2: w/ Rhy. Fig. 3A

Gtr. 3: w/ Riff B

Gtr. 1: 

if you feel like giv - in' me a life - time of de - vo - tion

Gtr. 1: 

I sec - ond that e - mo - tion. Oh, 2. May -

Gtr. 2: 

Gtr. 3: 

Verse

Gtr. 1: w/ Rhy. Fig. 1

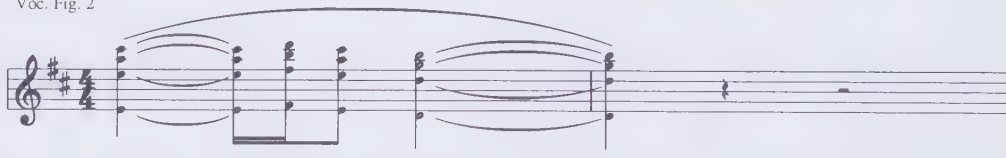
Gtr. 2: w/ Rhy. Fig. 1A, 3 times, simile

Gtr. 3: w/ Riff A, 3 times, simile


Bkgd. Voc.: w/ Voc. Fig. 3

Gtr. 1: 

- be you think that love would tie you down and you don't have the time to hang a - round.

Voc. Fig. 2: 

Oo.

Voc. Fig. 3: 

Oo. Doo, doo, doo, doo

Dadd6 Bkgd. Voc.: w/ Voc. Fig. 3 D Dadd6

Or may-be you think that love — were made for fools. — And

G A D Dadd6

so it makes _ you wise _ to break the rules. _ Oh, _ lit - tle girl then

Gtr. 2

Gtr. 3

Bridge

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2: w/ Rhy. Fig. 2A
G Em7 G D Dadd6

that case I don't want no part. — I do be - lieve that

Gtr. 3

G9 Em G D

that would on - ly break — my heart. — Oh, — but

Gtr. 3

Chorus

Gtr. 1: w/ Rhy. Fig. 3, simile

Gtr. 2: w/ Rhy. Fig. 3A, simile

Gtr. 3: w/ Riff B

Bkgd. Voc.: w/ Voc. Fig. 2

D A G

if you feel like lov - in' me, _____ if you got _____ the no - tion _____

G Gsus4 G D Dadd6

I sec - ond that e - mo - tion. Said

Gtr. 2

8 7 9 9 8 7 9 7 9 7 7 9
7 7 7 7 7 7 7 7 7 7 7 7

Gtr. 3

8 8 8 3 5 3 3 3 4 4 5
7 7 7 4 5 5 5 4 4 5 4 4

Gtr. 2: w/ Rhy. Fig. 3A

D

Bkgd. Voc.: w/ Voc. Fig. 2

A

G

D A G

if you feel like giv - in' me _____ a life - time of de - vo - tion, _____

Gtr. 3

5 5 5 7 5 7 5 7 4 5 5 6 7 6 7
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

G D A G

— uh, I sec - ond that e - mo - tion. Oh, oh.

Gtr. 2

Staff with notes and tablature for Gtr. 2. The staff contains a series of chords and single notes, with a final measure featuring a double bar line. The tablature below the staff shows fingerings for each note, including 8, 7, 9, 10, 11, and 12.

Gtr. 3

Staff with notes and tablature for Gtr. 3. The staff contains a series of chords and single notes, with a final measure featuring a double bar line. The tablature below the staff shows fingerings for each note, including 4, 5, 7, 8, 9, 10, 11, and 12.

Interlude

D A G

Gtr. 1

Staff with notes and tablature for Gtr. 1. The staff contains a series of chords and single notes, with a final measure featuring a double bar line. The tablature below the staff shows fingerings for each note, including 4, 5, 7, 8, 9, 10, 11, and 12.

Oh, oh.

Gtr. 2

Staff with notes and tablature for Gtr. 2. The staff contains a series of chords and single notes, with a final measure featuring a double bar line. The tablature below the staff shows fingerings for each note, including 7, 9, 10, 11, and 12.

Gtr. 3

let ring

Staff with notes and tablature for Gtr. 3. The staff contains a series of chords and single notes, with a final measure featuring a double bar line. The tablature below the staff shows fingerings for each note, including 4, 5, 7, 8, 9, 10, 11, and 12.

G type 2

D

Oh, — lit - tle girl, in

Bridge

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 2: w/ Rhy. Fig. 2A

G

that case I don't want no part. — I do be - lieve — that

that would on - ly break — my heart. — Oh, — but

Chorus

Gtr. 1: w/ Rhy. Fig. 3, simile

Gtr. 2: w/ Rhy. Fig. 3A, simile

Gtr. 3: w/ Riff B, simile

D

Bkgd. Voc.: w/ Voc. Fig. 2

A

G

if you feel like lov - in' me, _____ if you got the no - tion _____ I _____

Gtr. 2: w/ Rhy. Fig. 4 simile

G

Em7

Gsus4

G

D

Dadd6

Gtr. 3

Bkgd. Voc.: /w Voc. Fig. 2

Gtr. 2: w/ Rhy. Fig. 3A, simile

D

A

G

if you feel like giv-in' me _____ a life - time of de - vo - tion, _____

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of two sharps (F# and C#). The melody begins with a quarter note G4 (F#), followed by a quarter note A4 (C#), and then a quarter note B4. The next measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The final measure of the system contains a quarter note G4, a quarter note F#4, and a quarter note E4. The notation is written in a simple, clear style suitable for a children's songbook.

G

Em7

G

D

Gtr. 2

[illegible]

Gtr. 3

A

G

D

Gtr. 1

— lit - tle girl, I sec - ond that e - mo - tion. Oo, —

Gtr. 2

— lit - tle girl, I sec - ond that e - mo - tion. Oo, —

10 10 10
9 9 9
11 11 118 8 8
7 7 7
9 9 9

7 9 7 9 7 9 7 9 7 9

Gtr. 3

— lit - tle girl, I sec - ond that e - mo - tion. Oo, —

5 6

3 4

5 7

*Begin Fade**Fade Out*

A

G

D

— lit - tle girl, I sec - ond that e - mo - tion. Oo, —

— lit - tle girl, I sec - ond that e - mo - tion. Oo, —

10 10 10
9 9 9
11 11 118 8 8
7 7 7
9 9 9

7 9 7 9 7 9 7 9 7 9

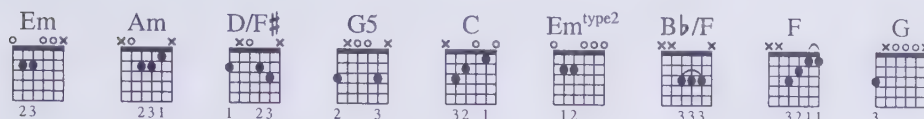
5 6

3 4

5 7

It's Still Rock and Roll to Me

Words and Music by Billy Joel



Intro

Moderately ♩ = 139 (♩ = ♩)

Gtr. 1
(clean) * C

[illegible]

* Chord symbols reflect basic harmony.

Verse

C Em Bb F

1. What's the mat-ter with the clothes I'm wear-in'? "Can't you tell that your tie's too wide?"_

Riff A End Riff A

P.M.

Gr. 1: w/ Riff A

C Em Bb F

May - be I should buy some old tab col - lars. "Wel - come back to the age of jive. —

Em Rhy. Fig. 1

Gr. 2 (clean) *mf* w/ amplifier vibrato

Am

Em

Where have you been hid - in' out late - ly, hon - ey? "You can't dress trash - y 'til you

Gr. 3 (slight dist.) Rhy. Fig. 1A

mf

[illegible]

C

Gr. 1: w/ Riff B, 1st 7 meas., 1st time
Gtrs. 2 & 3: w/ Rhy Figs. 1 & 1A
Gr. 1: w/ Riff B, 2nd time

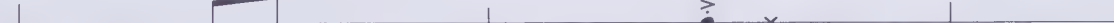
Em

To Coda ⊕

C

Gtrs.
2 & 3 Rhy. Fig. 3

2 & 3 Rhy. Fig. 3



The musical notation for Rhythm Figure 3, measures 2 and 3, is as follows:

Measure 2: A quarter rest, followed by a quarter note G4 (marked with a 'V'), a quarter note A4, and a quarter note B4 (marked with an 'X').

Measure 3: A quarter rest, followed by a quarter note G4 (marked with a 'V'), a quarter note A4, and a quarter note B4 (marked with an 'X').

G5

C

Oh, _____ it does-n't mat-ter what they

G5

Gtrs. 2 & 3

End Rhy. Fig. 3

Rhy. Fig. 4A

Gtrs. 2 & 3

Handwritten musical notation for Gtrs. 2 & 3, measures 1-4. The notation is on a single staff with a treble clef. Measure 1 contains a whole note chord (F, A, C, E) and a whole note bass line (F, A, C, E). Measure 2 contains a whole note chord (F, A, C, E) and a whole note bass line (F, A, C, E). Measure 3 contains a whole note chord (F, A, C, E) and a whole note bass line (F, A, C, E). Measure 4 contains a whole note chord (F, A, C, E) and a whole note bass line (F, A, C, E). The notation is written in a simple, handwritten style.

Gtr. 1

Rhy. Fig. 4

The musical score for 'The Rose Tree' is presented on two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, consisting of a series of eighth notes grouped in threes, followed by a double bar line and a final measure. The second system shows the continuation of the melody on a single staff, also consisting of eighth notes grouped in threes, followed by a double bar line and a final measure. The score is marked with a forte 'f' dynamic.

F6 E7 Am

say in the pap - ers 'cause it's al - ways been the same old scene. There's a

1 1 1 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

2 2 2 1 | 1 1 1 2 | 2 2 2 2 | 2 2 2 0

2 1 5 1 2 5 | 2 0 0 0 0 0 | 7 5 7 7

G5 F6 E7

new band in town, but you can't get the sound from a stor - y in a mag - a - zine

3 3 3 3 | 1 1 1 0 | 0 0 0 0 | 0 0 0 0

0 0 0 0 | 2 2 2 1 | 1 1 1 1 | 1 1 1 1

5 3 7 5 7 0 | 2 1 2 1 2 1 2 0 | 2 0 2 0 2 0 0

Ab Eb F6 G

aimed at your av - er - age teen.

D.S. al Coda

End Rhy. Fig. 4A

End Rhy. Fig. 4

6 4 4 4 4 4 4 4 | 6 6 10 6 6 6 10 6 | 1 1 1 1 1 1 1 1 | 3 3 3 3 3 3 3 3

⊕ Coda

Saxophone Solo

w/ Voc. ad lib

Gtrs. 1, 2 & 3: w/ Rhy Figs. 4 & 4A
G5

C

F6

Woo, _

* Gtr. 4

f

12 12 15 15 15 15 15 15 12 13 15 13 13 14 13 14 13

* Saxophone arr. for gtr.

E7 Am G5

hoo. Woo, _

1/2 1/2 1/2

15 (15) 15 (15) 15 (15) 13 14 13 14 12 12 15 15 15 15 15 15 12

F6 E7 Ab

hoo!

1/2 1/2 1/2

13 15 13 13 14 13 14 13 15 (15) 15 (15) 15 (15) 13 15 13

Eb F6 G N.C.

Oo, _ hoo. _

p

13 11 11 12 11 13 15 13 13 14 13 15 12

Verse

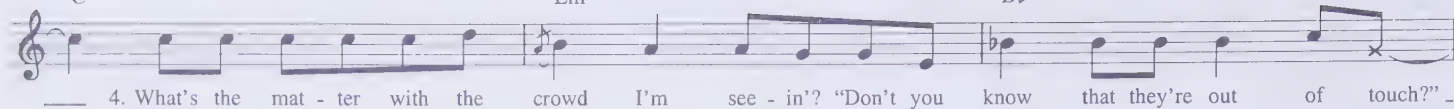
Gtr. 1: w/ Riff A, 2 times

Gtr. 4 tacet

C

Em

Bb

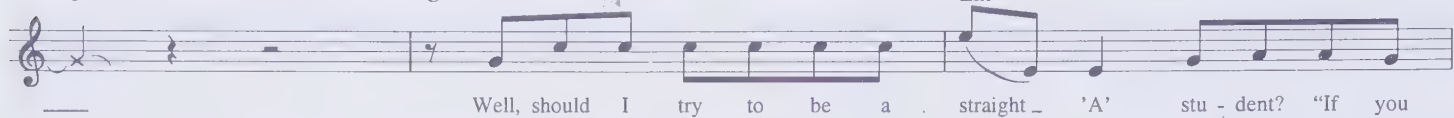


Gtrs. 2 & 3: w/ Rhy. Fig. 2, simile

F

C

Em



Gtr. 1: w/ Riff B, 1st 8 meas.

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A, simile

Em

Bb

F

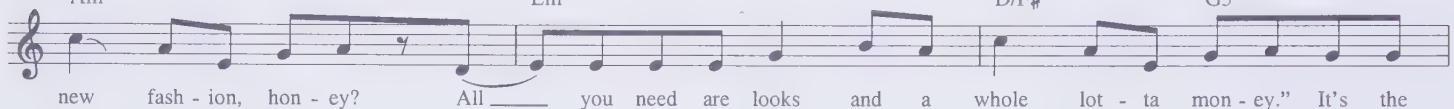


Am

Em

D/F#

G5



Gtrs. 2 & 3: w/ Rhy. Fig. 3, 1st 4 meas., simile

C

Em

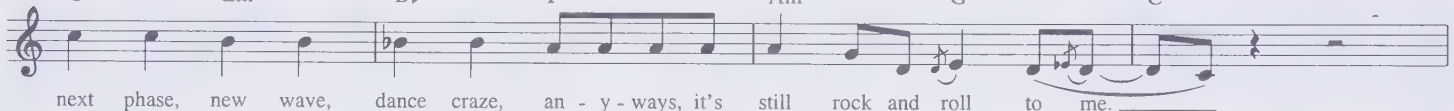
Bb

F

Am

G

C



C

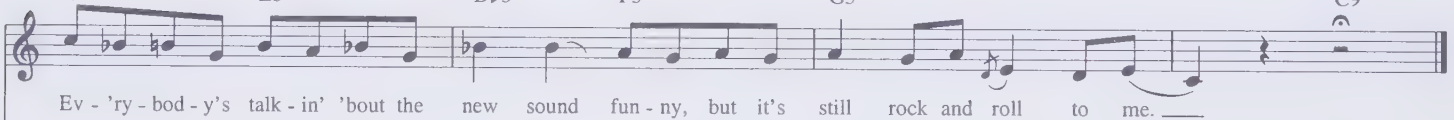
E5

Bb5

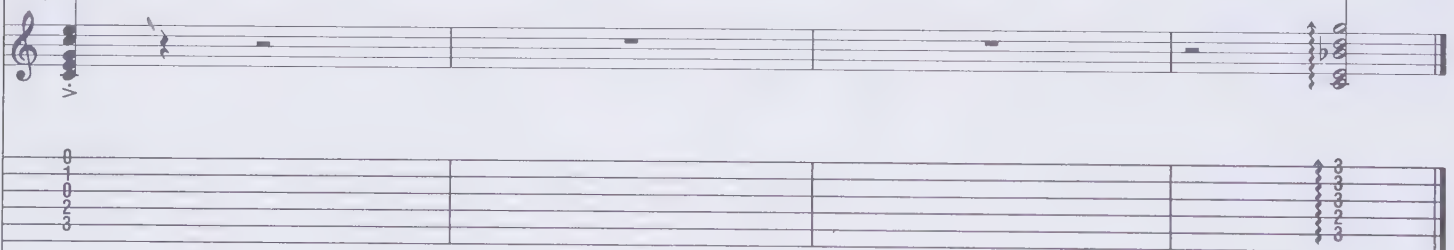
F5

G5

C9



Gtrs.
2 & 3



Gtr. 1



Words and Music by Randy Bachman and Burton Cummings

Words and Music by Randy Bachman and Burton Cummings

Intro

Moderate Rock ♩ = 92

A

Verse

Gtr. 1

mp (clean tone w/reverb)


A6

A7

Dmai7

Dm7

C#m7

E
Gtr. 2 (acous.) 
mf

mf

Pre-Chorus

A A+ A6

slow - ly, but car-ries on. And now the best years have come and

5 6 6 5 6 6 5 6 6 5 6 6

A7 Dmaj7 Dm7

gone. You took me by sur-prise. I did-n't re-al-ize that you were

5 6 6 5 6 6 5 6 6 5 6 6

C#m7 Chorus D A^{II} Bm7 D A^{II} Bm7

laugh - ing. Laugh - ing. Cause you're do-ing it to me? Laugh - ing. It ain't the way it should be. You

Gr. 1 Gr. 3 *mf* (clean tone) Gr. 1 Gr. 3 *mf* (clean tone)

4 7 6 2 3 2 2 0 7 9 (7) 7 9 9 2 3 2 2 0 7 9 7 7 9 9

Gtrs. 1 & 3 tacet D E A^{II}

took a - way ev - 'ry-thing I had you put the hurt on me.

Gr. 3 7 9 7 9/11 7 7 9 7 9

Imagine

Words and Music by John Lennon

Drop D Tuning,
Down 1 Step:

- ① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = C

Intro

Slowly ♩ = 75

D Dmaj7 G Dadd9 D Dmaj7 G

Rhy. Fig. 1 End Rhy. Fig. 1 Rhy. Fig. 2 End Rhy. Fig. 2

* Gtr. 1

mp w/ fingers

TAB

* Piano arr. for gtr.

Verse

Gtr. 1: w/ Rhy. Fig. 2, 3 1/2 times, 1st time
Gtr. 1: w/ Rhy. Fig. 1, 2nd & 3rd times

Gtr. 1: w/ Rhy. Fig. 2, 2 1/2 times, 2nd & 3rd time

Dadd9 D Dmaj7 G Dadd9 D Dmaj7

1. Im - ag - ine there's no hea-ven.
2. Im - ag - ine there's no coun-tries.
3. Im - ag - ine no po-ses-sions.

It's eas - y if you try.
It is - n't hard to do.
I won-der if you can.

G Dadd9 D Dmaj7

No hell be - low us,
Noth - ing to kill or die for,
No need for greed or hun - ger

G Dadd9 D Dmaj7

a - bove us on - ly sky.
and no re - li - gion too.
a broth - er - hood of man.

Pre-Chorus

G G D/F#

Im - ag - ine all the peo -
Im - ag - ine all the peo -
Im - ag - ine all the peo -

Gtr. 1

TAB

Em Em7/D A A6sus4 1. A7

ple — liv - in' for to - day. — Ah. —
 ple — liv - in' life in peace. —
 ple — shar - ing all the world. —

2. Chorus G A D Dmaj7 F# F#7

You, — you may say — I'm a dream - er,

Rhy. Fig. 3 End Rhy. Fig. 3

Gr. 1: w/ Rhy. Fig. 3, 2 times To Coda ⊕

G A D Dmaj7 F# F#7 G A D Dmaj7 F# F#7

but I'm not the on - ly one. — I hope some day — you'll join us —

D.S. al Coda (take 2nd ending) ⊕ Coda

G A D

and the world — would be as one. —

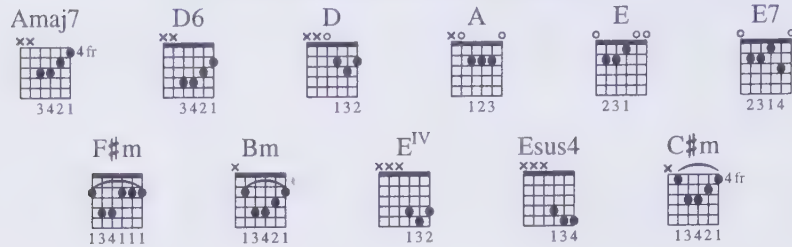
G rit. A D

and the world — will live as one. —

rit.

Leaving on a Jet Plane

Words and Music by John Denver



Intro

Moderately ♩ = 136 (♩ = ♩³)

*Amaj7

D6

D

A

Gtr. 1
(12-str.
acous.)

mf

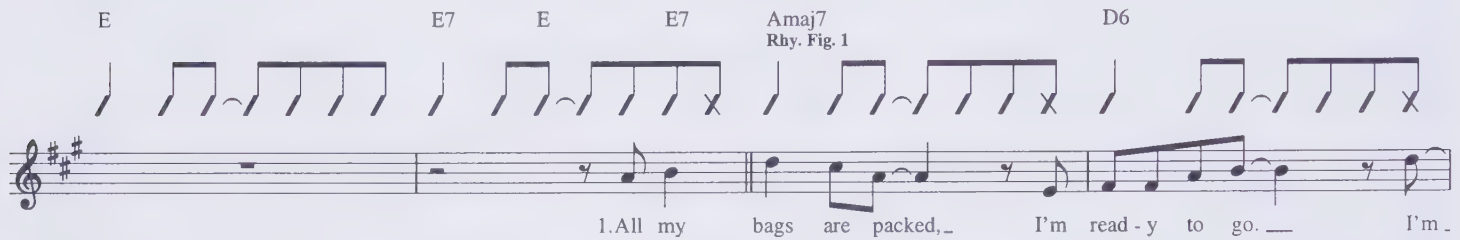


*bass plays E next 2 meas.

Verse

Amaj7
Rhy. Fig. 1

D6

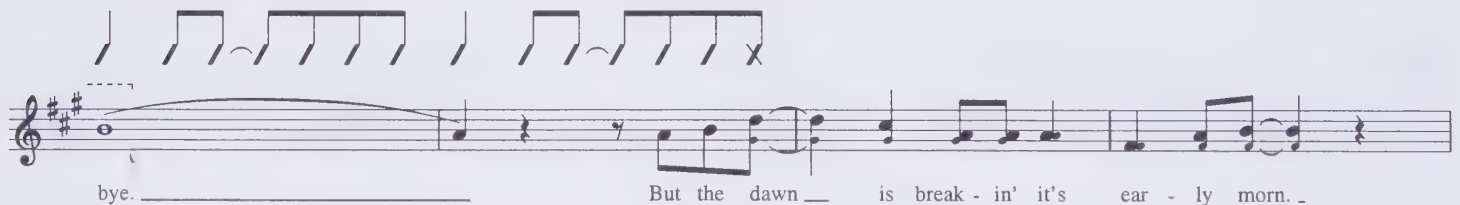


*Sung behind beat.

Gtr. 1: w/ Rhy. Fig. 1, simile
Amaj7

D6

End Rhy. Fig. 1



Pre-Chorus

A

Rhy. Fig. 2

D

Gtr. 1



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A D A Bm

Tell me that _ you'll wait for me. _ Hold me like _ you'll nev - er _ let me

E Chorus A End Rhy. Fig. 2 Rhy. Fig. 3 D

go. _ I'm a leav - in' on a jet _ plane.

A *E^{IV} Esus4 D A C#m

I don't know when I'll be back _ a - gain. _ Oh babe, _ I hate _

*bass plays A this meas.

Bm E 3 End Rhy. Fig. 3 Amaj7 D6

_ to go. _ 2. There's so man - y times _ I've let you down, _

Oo. _ Oo. _

Amaj7 D6 Amaj7 3 F#m

so man - y times _ I've played a - round. _ I _ tell you now, they _ don't mean _ a thing. _

Ah. _ Oo. _

E E7 Amaj7 D6 Amaj7

Ev-'ry place _ I go I think of you, _ ev-'ry song I sing _ I

They _ don't mean a thing. _

Oo. _ Ah. _

D6 Amaj7 F#m E E7

sing for you. _ When I come back _ I'll wear your _ wed-ding ring. _ So

Oo. _ Ah. _ I'll wear your _ ring. _ So

Pre-Chorus

Gr. 1: w/ Rhy. Fig. 2

A D A D

kiss me and smile for me. _ Tell me that _ you'll wait for me. _

A Bm E

Hold me like _ you'll nev - er _ let me go. _ I'm a (I'm)

Chorus

Gr. 1: w/ Rhy. Fig. 3, simile

A D A E Esus4 D

leav - in' on a jet _ plane. I don't know when / I'll be back _ a - gain. _

A C#m Bm E

Oh babe, _ I _ hate to go. _

Verse

Gr. 1: w/ Rhy. Fig. 1, 2 times

Amaj7 D6 Amaj7 D6

3. Now the time _ has come to leave _ you. One more time, _ let me kiss _ you.

Amaj7 F#m E E7

Then close _ your eyes, _ I'll be on my way. _ Oo. _

Amaj7 D6 Amaj7 D6

Dream a - bout _ the days to come _ when I won't have _ to leave a - lone, _ a -

Amaj7 F#m E E7

bout the time I won't have to say: I won't have to say:)

Ah. _____

Pre-Chorus

*Gtr. 1: w/ Rhy. Fig. 2

A D A D

Kiss me and smile for me. Tell me that you'll wait for me.

*grad. cresc. next 8 meas.

A Bm E

Hold me like you'll nev - er let me go. I'm a (I'm)

Outro-Chorus

A D A *E^{IV} Esus4 D

Gtr. 1 *f* *mf*

leav - in' on a jet plane. I don't know when I'll be back a - gain.

*bass plays A this meas.

A D A

Leav - in on a jet plane. I don't know when

*D A (Leav D) *mp*

I'll be back a - gain. Leav I don't know when I'll be back a - gain.

*bass plays A

A *D A C#m

I don't know when I'll be back a - gain. Oh babe, I hate

*bass plays A

Bm E

to go.

rit.

Longer

Words and Music by Dan Fogelberg

Open G Tuning:

- ① = D ④ = D
② = B ⑤ = G
③ = G ⑥ = D

Intro

Moderately Slow ♩ = 79

* Gtr. 1 ** G (acous.)
mf
w/ fingers
let ring throughout

* Two gtrs. arr. for one.

** Chord symbols reflect implied harmony.

Verse

1. Long - er than _ there've been fish - es in the o - cean,
2. Strong - er than _ an - y moun - tain ca - the - dral,

Riff A

high - er than _ an - y bird ev - er flew, _
tru - er than _ an - y tree ev - er grew, _

long - er than _ there've been
deep - er than _ an - y

1.

Gmaj7/B C Bb Am7 G C/G D/G

stars up in the heav-ens, I've been in love with you.
 for - est, pri-me - val, I am in love with you.

End Riff A

2.

G Chorus F/C C Eb/Bb 5:2 Bb

I'll bring fire in the win - ters.

Riff B

F/C C Eb/Bb 3 Bb F/C C

You'll send show-ers in the springs. We'll fly

Eb/Bb Bb D7sus4 D7 3 Dm7 D7

through the falls and sum-mers with love on our wings.

End Riff B

Verse

Gtr. 1: w/ Riff A

G Am7 Gmaj7/B C

3. Through the years as the fire starts to mel-low,

G Am7 Gmaj7/B C

burn-ing lines in the book of our lives, though the

G Am7 Gmaj7/B C Bb Am7

bind-ing cracks and the pag-es start to yel-low, I'll be in love with you.

G Bb Am7 G

I'll be in love with you.

Gtr. 1

0 0 0 0 0 0 2 0 | 3 1 3 1 0 0 2 0 | 0 0 0 5 0 0 0

Trumpet Solo

Gtr. 1: w/ Riff B

* Gtr. 2 F/C C Eb/Bb Bb F/C C

mf

7 5 6 0 5 5 5 | 5 3 4 6 3 3 3 | 7 5 6 8 5 5 5

* Trumpet arr. for gtr.

Eb/Bb Bb F/C C Eb/Bb Bb

5 3 4 6 3 3 3 | 7 5 6 8 5 5 5 | 5 3 4 3 3 6 3 5

Verse

Gtr. 1: w/ Riff A
G

D7sus4 D7 Dm7 D7 Am7

4. Long - er than _ there've been

fish - es _ in the o - cean, _

high - er than _ an - y bird ev - er flew, _

long - er than _ there've been stars up _ in the heav - ens, _

I've been in love _ with you. _

I am in love _ with you. _

3 3 5 3 5 4 2 5

Gtr. 2 tacet
Gmaj7/B

C G Am7 Gmaj7/B C

long - er than _ there've been stars up _ in the heav - ens, _

I've been in love _ with you. _

I am in love _ with you. _

Gtr. 1

0 0 0 0 0 0 2 0 3 1 3 1 0 0 2 0 0 0 0 0 0 0 2 0

Bb Am7

3 1 3 1 0 0 2 0 0 0 0 0 2 0 5

Me and Bobby McGee

Words and Music by Kris Kristofferson and Fred Foster



Intro

Moderately Fast ♩ = 180

Intro

G C/G G Rhy. Fill 1 C/G G

Gtr. 1 (acous.)

mp let ring throughout

TAB

3 0 0 0 0 0 0 1 1 0 1 1 1 0 0 3 3 3 3 3

0 0 0 0 0 0 0 2 2 2 2 2 2 0 0 0 0 1 0 0

3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 0

Verse

G

1. Bust - ed flat in Bat - on Rouge,

End Rhy. Fill 1 Rhy. Fig. 1

End Rhy. Fig. 1

End Rhy. Fill 1 Rhy. Fig. 1

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

wait-in' for a train, when I was feel - in' near as fad - ed as my

D

jeans.

Bob-by thumbed a die - sel down

Gtr. 1 Rhy. Fig. 2

End Rhy. Fig. 2

Rhy. Fig. 2

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

* Gtr. 2 (elec.)

mf w/ pick & fingers full full let ring w/ pick let ring

15 13 10 15 13 10 15 13 10 15 13 10 15 13 10 15 13 10 15 13

14 12 10 14 12 10 14 12 10 14 12 10 14 12 10 14 12 10 14 12

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0 2

* w/ clean tone

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Gtr. 1: w/ Rhy. Fig. 2, 2 times, simile

just be - fore it rained; they rode us all the way to New Or -

Gtr. 2

let ring

2

Verse

Half-Time Feel

Gtr. 1: w/ Rhy. Fig. 1, 2 1/2 times

Gtr. 1: w/ Rhy. Fill 1
G C/G G

leans. 2. I pulled my har - poon out of my

1/2

3 2 (2) 0 2 0 2 0

3

w/ pick & fingers
let ring

5 7 5

G

G7

⑥

3fr

Gtr. 1

dirt - y red ban - dan - na, I was play - in' soft while Bob - by sang the blues, -

Gtr. 2

7 7 8 10

7 9 10

C

C

C

C

C

C

C

C

⑤

3fr

⑤

3fr

⑤

3fr

⑤

3fr

yeah. Wind - shield wip - ers slap in time, I

12 (12) 12

12 12 12 10 8 7

12 10 9 7

* Quickly alternate between notes.

G

D

C

Gtr. 1

Gtr. 1: w/ Rhy. Fig. 2, 3 times, simile
D

G

— when he — sang the blues, — you know feel - in' good was good e - nough — for me, —

let ring — — — let ring — — —

Gtr. 2

good e - nough — for me — and my Bob - by Mc -

w/ pick let ring — — — — —

2 0 2 3 3 3

Gtr. 1: w/ Rhy. Fig. 1
G

A A A A

⑤ open ⑤ open

Rhy. Fig. 3 End Rhy. Fig. 3

Gtr. 1

Gee.

3. From the

Gtr. 2

1/2 1/2 1/2

3 2 (2) 0 2 0 2 0 2 0 5 5 5 5 5 5 0 4 (4) 2 4 2 2 (2) 0

Verse

Gtr. 1: w/ Rhy. Fig. 3, 3 times, simile
A

Ken - tuck - y coal — mines — to the Cal - i - for - nia sun, — hey, Bob -

Gtr. 2

w/ pick & fingers

5 7 9 10

4 6 7 9 11

E E E E

⑥ open Rhy. Fig. 4 Gtr. 1

End Rhy. Fig. 4

- by shared the se - crets of my soul. Through all

Gtr. 2

w/ pick let ring

Gtr. 1: w/ Rhy. Fig. 4, 3 times

kinds of weath - er, through ev - 'ry - thing - that we've done, - yeah,

Gtr. 2

let ring

Gtr. 1: w/ Rhy. Fig. 3 A

Bob-by, ba - by. helped me from the whole - world. 4. One

full

Verse

Gtr. 1: w/ Rhy. Fig. 3, 2 1/2 times, simile A

day up near Sal - i - nas, Lord, I let him slip a - way. He's

w/ pick & fingers let ring

Gtr. 1: w/ Rhy. Fig. 2, 2 times, simile
D

A A7
⑤ open
Gtr. 1

look-in' for that home and I hope he finds it. But I'd

Gtr. 2

let ring -----

5 7 9 10 12 14 (14) 14 15

6 7 9 11 12 14 (14) 14

* Quickly alternate between notes.

Gtr. 1: w/ Rhy. Fig. 3
A

trade all of my to-mor-rows for one sin-gle yes-ter-day to be

Gtr. 2

let ring -----

14 14 12 10 9 5 5

14 14 12 11 9 7 6

Gtr. 1: w/ Rhy. Fig. 4
E

E E
⑥ open
Gtr. 1

hold-in' Bob-by's bod-y next to mine.

Gtr. 2

w/ pick

0 0 4

Chorus

D A

Free-dom's just an-oth-er word for noth-in' left to lose.

Gtr. 2

w/ pick & fingers let ring -----

7 7 5 9 5 5

9 9 7 6

[illegible]

Interlude

Gtr. 1: w/ Rhy. Fig. 3, 3 times, simile
Gtr. 2 tacet
w/ Lead Voc. ad lib

Gtr. 1: w/ Rhy. Fig. 4, 4 times, simile

Gtr. 1: w/ Rhy. Fig. 3, simile

A 8 E 8 A

Interlude

Gtr. 1: w/ Rhy. Fig. 3, 3 times, simile
w/ Lead Voc. ad lib, 1st & 2nd times
A

Gtr. 2

w/ pick & fingers
let ring ———— let ring ———— let ring ————
simile on repeats

Gtr. 1: w/ Rhy. Fig. 4, 4 times, 1st & 3rd times
Gtr. 1: w/ Rhy. Fig. 4, 2nd & 4th times
E

let ring ———— let ring ———— let ring ————

Gtr. 1: w/ Fill 1, 2nd & 4th times, simile

let ring ———— let ring ———— let ring ————

Fill 1

Gtr. 2

8va

loco

w/ pick & fingers
let ring ———— let ring ———— let ring ———— let ring ———— let ring ———— let ring ———— let ring ———— let ring ————

let ring ———— let ring ———— let ring ———— let ring ———— let ring ———— let ring ———— let ring ———— let ring ————

1., 2., 3.

Gtr. 1: w/ Rhy. Fig. 3

A

let ring

w/ pick & fingers
full
hold bend

* End Half-Time Feel

4.

Gtr. 1: w/ Rhy. Fig. 3, simile

A

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 3, 3 times, simile

A

w/ pick

w/ pick

f
w/ slight dist.

hold bend
full

* 1st time, till end

hold bend
full

Gtr. 1: w/ Rhy. Fig. 4, 4 times, simile

E

w/ Lead Voc. ad lib, next 5 meas.

Outro

w/ pick & fingers
full

full

full

hold bend

N.C.

A

Hey, hey, hey, Bob-by Mc - Gee, yeah.

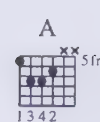
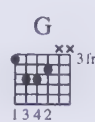
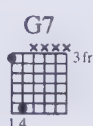
mf
w/ clean tone & pick

**

** Strum in eighth note rhythm while sliding (beats 1 & 2 only)

My Generation

Words and Music by Peter Townshend



Intro

$\text{♩} = 192$ ($\text{♩} = \text{♩} = \text{♩}$)

Gtr. 1

N.C. (G5)

(G5/F)

(G5)

(G5/F)

Intro guitar notation with tablature. Tablature shows fret numbers 5 and 3 on strings 1-4.

Verse

N.C. (G5)

(G5/F)

G5
Voc. Fig. 1

G/F

End Voc. Fig. 1

Vocal melody and guitar accompaniment for the first line of the verse. Includes lyrics: 1. Peo - ple try to put us d - down, 2. Why don't you all put ff - fade a - way, and (Backups:)(Talk - in' 'bout my gen - er - a - tion.)

Vocal melody and guitar accompaniment for the second line of the verse. Includes lyrics: just be - cause we get a - round. don't try and dig what we all s - s - s - say. I'm

Vocal melody and guitar accompaniment for the third line of the verse. Includes lyrics: Things they do look aw - ful c - c - cold. not try - in' to cause a big s - s - sen - sa - tion, I'm just

G5 N.C. (G5) (G/F) Backups: w/ Voc. Fig. 1 G5 G/F

hope I die be - fore I get old. Yeah, my gen - er - a -

talk - in' 'bout my g - g - g - gen - er - a - tion.

let ring

Chorus G Gsus4 1. G7 Gsus4 G Gsus4 G7 Gsus4

- tion. Said my gen - er - a - tion, ba - by.

Rhy. Fig. 1 End Rhy. Fig. 1

let ring

2. G7 Gsus4 G Gsus4 G7 Gsus4 Solo G5 N.C.

My gen - er - a - tion, ba - by.

let ring

G5 Rhy. Fig. 2 G6 G7 G6 G5 N.C. End Rhy. Fig. 2

Gtr. 2

Gtr. 1

1/2

Gtr. 2: w/ Rhy. Fig. 2, 2 1/2 times G G6 G7 G6 G5 N.C. G5 G6

full 1/2 full 1/2

G7 G6 G5 N.C. G5 G6 G7 G6

Gtr. 2: w/ Rhy. Fig. 1

G Gsus4 G7 Gsus4 G Gsus4 G7 Gsus4

Verse

G A A A/G

Gtr. 2 tacet

Voc. Fig. 2 End Voc. Fig. 2

3. Why don't you all ff fade a way. Yeah,

(Backups:) (Talk in' 'bout my gen er a tion.)

Rhy. Fig. 3

A N.C. A A/G

don't try and dig what we all s s s s s say.

End Rhy. Fig. 3

Backups: w/ Voc. Fig. 2

A A/G

Not try in' to cause big sen sa tion, just

Backups: w/ Voc. Fig. 2

A A/G

talk in' 'bout my g gen er a tion. Ba hy, my gen er a

Chorus

A Asus4 A Asus4

tion, — this is my — gen - er - a - tion, ba - by. —

let ring — let ring —

A Asus4 A Asus4 A Asus4

My, my, ge - gen - er - a - tion. My, my, ooh, my, my.

let ring —

Bb5 Verse Bb5/Ab Bb5 N.C.

(1st time) My, my, my, gen - er - a - tion. 4. Peo - ple try to put us d - down —

Bb5 Voc. Fig. 3 Bb6 (no 3rd) Bb7 (o 3rd) Bb6 (no 3rd) EndVoc. Fig. 3 Bb5 N.C.

(Backups:)(Talk - in' 'bout my gen - er - a - tion.) just be-cause we g - g - g - get a - round. —

(Bb)

(Bb/Ab)

Ab5

Bb5 N.C.

Bb

Bbsus4

Things they do look aw - ful c - c - cold, _____

Bb Bbsus4

Bb N.C.

Bb

Bbsus4

yeah, I hope I die be - fore I get old. _____ My gen - er -

Chorus

Bb

Bbsus4

Bb

Bbsus4

a - tion, This is my gen - er - a - tion, ba - by. _____ Mm

Bb

Bbsus4

Bb

Bbsus4

my, my, my, my, my gen - er - a - tion, gen - er - a - tion.

Improv. Section

C5 F/C C F/C C F/C

C F/C C F/C C

Bb/C C Bb/C

C Bb/C

* Flip toggle switch back and forth from bridge pickup (B) to neck pickup (N) in rhythm shown.

Outro

C

* 2nd, 3rd, and 4th times: hit chord sparsely at random.
Let ring and feedback.

My Girl

Words and Music by William “Smokey” Robinson and Ronald White

Intro Moderately ♩ = 103
N.C.(C)
(bass)

Gr. 1 (clean)

Riff A

1. I've got

End Riff A

TAB

3 5 7 5 7 5 3 5 7 5 7 5

Verse

C5
Rhy. Fig. 1

Gr. 2 (clean)

mf

sim. 3

F

C5

F

End Rhy. Fig. 1

sun - shine _____ on a cloud - y day. _____
so _____ much hon - ey, the bees en - vy me. _____

Gr. 1
Riff B

End Riff B

Gtrs. 1 & 2: w/ Riff B & Rhy. Fig. 1

C5 F C5 F5

cold out - side, _____
 a sweet - er song _____ than the birds I've got the month of May. — Well, —
 (Oo, _____ oo. _____)

Chorus

Grtr. 2

C5 Dm F G C5 Dm F G

(cont. in notation)

I guess you'd say, _____ what can make me feel this way? _____
(Way?)

Grtr. 1

3 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

Gtr. 1 tacet
*Cmaj7

1.

G7 Dm7 G7

My girl, (My girl.) talk-in' 'bout my girl, my girl. 2. I've got

Gtr. 2

sim.

12 12 12 12 13 13

12 12 12 12 14 14

* Chord symbols reflect overall tonality.

2.

Gtr. 2 tacet
G7 Dm7 G7 N.C. (C)

Gtr. 1: w/ Riff A

my girl. Oo.

Interlude

Gtrs. 1 & 2: w/ Riff B & Rhy. Fig. 1

C5 F C5 F

(Hey, hey, hey.) Hey, hey, hey.)

Dm G Em A

Gtr. 2

Oo, yeah. 3. I don't

Verse

D5 G D5 G

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 2

need no money, for tune, or fame. I got

(Oo.)

Gtr. 1 Riff C End Riff C

5 7 9 7 9 7 3 5 7 5 7 5 5 7 9 7 9 7 3 5 7 5 7 5

Gtrs. 1 & 2: w/ Riff C & Rhy. Fig. 2

D5 G D5 G

all the rich-es, ba-by, one man can claim. Well,

(Oo, oo.)

Chorus

Gtr. 2

D5 Em G A^{XIV} D5 Em G A^{XIV}

I guess you'd say, what can make me feel this way? (cont. in notation)

(Say.) (Feel this way?)

Gtr. 1

*Bkgd. Voc. low in mix

Dmaj7 Gtr. 1 tacet Em A G F#m Em

My girl, talk-in' 'bout my girl. (My girl. Talk-in' 'bout

(My girl, talk-in' 'bout.)

Rhy. Fig. 3 End Rhy. Fig. 3

Gtr. 2

16 14 14 14 14 12 12 10 10 8 8 7 7 5 5

9 9 7 7 6 6 4 4

11 11 9 9 7 7 5 5

Gtr. 2: w/ Rhy. Fig. 3, 1 1/2 times Dmaj7

my girl.) I got sun - shine on a cloud - y day with my

(Oo, oo. Whoa, whoa.

Em A G F#m Em

I've e - ven got the month of May with

A - bout, talk - in' 'bout

Begin Fade

Dmaj7

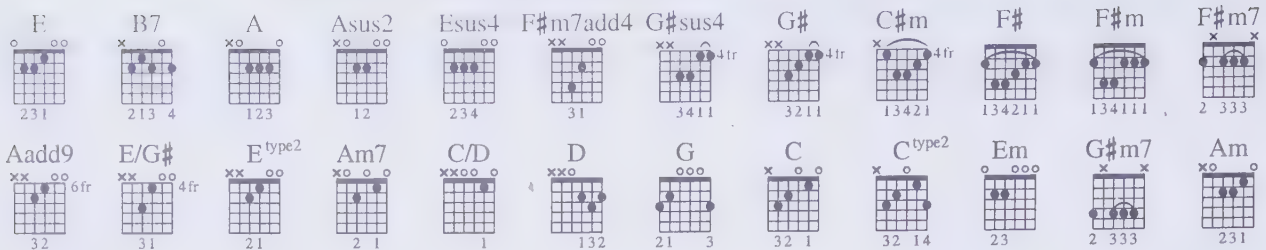
my girl, my girl. Talk - in' 'bout. Whoa.

(My girl.)

Fade Out

New Kid in Town

Words and Music by John David Souther, Don Henley and Glenn Frey



Intro

Moderately ♩ = 108

E B7

* Gr. 1 (acous.) *mp*

Gr. 2 (elec.) *mf* w/ clean tone

TAB

* Two gtrs. arr. for one.

A Asus2 B7 E

Harm. — — —

Verse

E

Rhy. Fig. 1

Gtrs. 2 & 3 tacet

B7

Gr. 1 (cont. in notation)

1. There's talk on the street, — it sounds — so — fa-mil - iar.

Gr. 2

Harm. 5

pitch: E

Gr. 3 (elec.) *mf* w/ clean tone

Gr. 1

Asus2

B7

E

Esus4

E

End Rhy. Fig. 1

Gtr. 1

Great ex - pec - ta - tions, ev - 'ry - bod - y's watch - ing you. —

Gtr. 1

Gtr. 2

(cont. in slash)

Gtr. 1: w/ Rhy. Fig. 1, 1st 6 meas., simile

Gtr. 2 tacet

E

Peo - ple you meet — they all — seem — to know — you. —

B7

Asus2

B7

E - ven your old — friends treat you like you're some -

Chorus

Gtr. 2 tacet

E
Rhy. Fig. 2

F#m7add4

G#sus4

G#

End Rhy. Fig. 2

C#m

Rhy. Fig. 3

F#

Gtr. 1

Gtr. 1

- thing new. — John-ny come late - ly,

Gtrs. 2 & 3

Riff A

End Riff A

Gtr. 3

Rhy. Fig. 3A

let ring — — — — — let ring — — — — —

f

* T

* T = Thumb on ⑥

C#m F# C#m F#

the new kid in town. Ev - 'ry - bod - y loves _ you.

End Rhy. Fig. 3A

let ring _ _ _

F#m B7

End Rhy. Fig. 3

Verse
E

So don't _ let _ them down. (Oo. _ _ _)

2. You look in her eyes, _ the _ mu - sic be -

F#m7 B7 F#m7 B7 A Asus2 B7

gins to play. _ Hope-less ro - man - tics, here we go a -

Gtr. 3

E

gain. But af - ter a - while you're look - ing the

w/ pick & finger

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| 9 | 9 | 9 | 7 | 5 | 5 | 5 | 4 | 2 | 0 | 0 |
| 9 | 9 | 9 | 7 | 6 | 6 | 6 | 4 | 2 | 2 | |

A B7 A B7 A Asus2 B7

oth - er way. It's those rest - less hearts that nev - er

w/ pick & finger

Gtr. 1

Gtr. 3

Gtr. 2
divisi

| | | | | | |
|---|---|---|---|----|----|
| 2 | 4 | 5 | 7 | 12 | 11 |
| 2 | 4 | 6 | 7 | 10 | 10 |
| | 6 | | 6 | 11 | 11 |
| | | | | 0 | 2 |

Chorus

Gtr. 1: w/ Rhy. Fig. 2
Gtrs. 2 & 3: w/ Riff A

Gtrs. 1 & 3: w/ Rhy. Figs. 3 & 3A, simile
Gtr. 2 tacet

E F#m7add4 G#sus4 G#

C#m F# C#m

mend. Oh, John-ny come late - ly, the new kid in

town. Will she still love you when you're not a - round? (Ah.)

Gtrs. 2 & 3

| | | | | | | | | | | | |
|--|--|--|--|---|---|---|---|---|---|---|---|
| | | | | 2 | 2 | 2 | 2 | 2 | 0 | 2 | 0 |
| | | | | 4 | 2 | | | | 2 | 1 | |

Guitar Solo

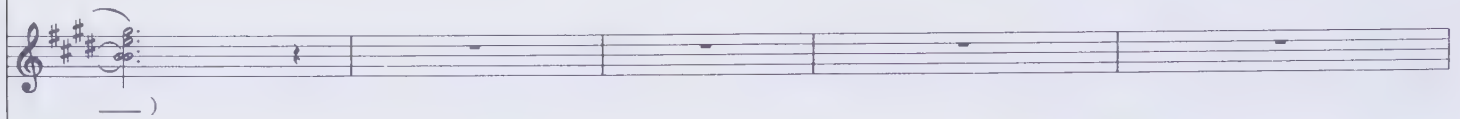
Gtr. 1: w/ Rhy. Fig. 1, simile

Gtr. 2 tacet

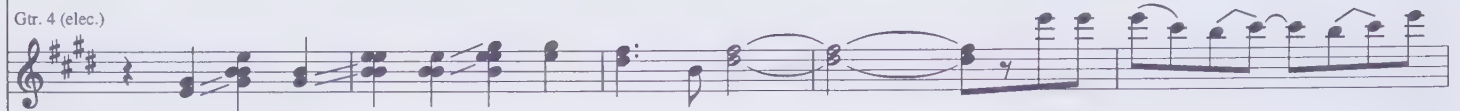
E

B7

Asus2



Gtr. 4 (elec.)

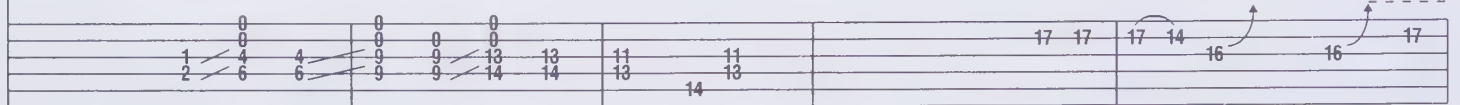


f w/ clean tone

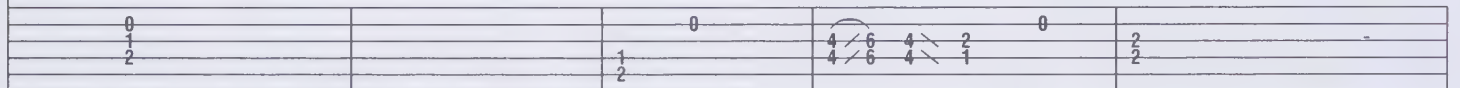
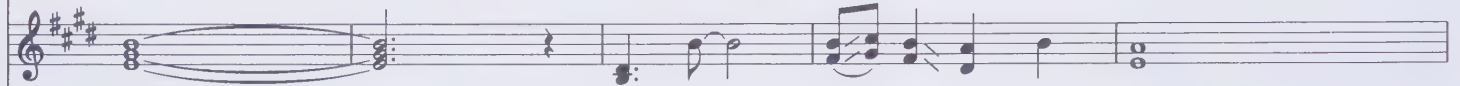
w/ slight dist.

hold bend

let ring -----



Gtr. 3



B7

E

Aadd9

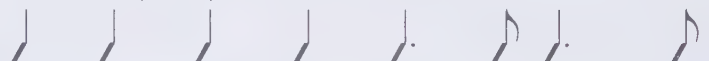
E/G#

F#m7add4 E type2

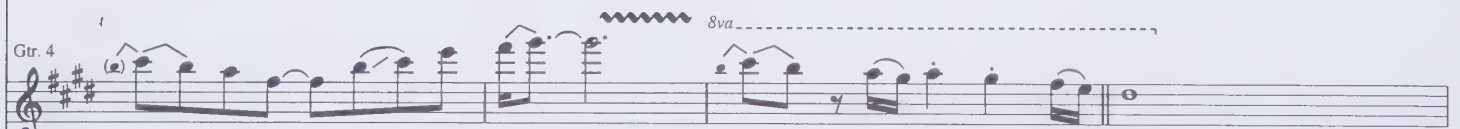
Interlude

B7

Gtr. 1



There's so man - y



Gtr. 3



* w/ pick & finger



* next 6 meas.

Gtr. 4 tacet

E

B7

Gtr. 1

things you should have told _____ her, but night af - ter

Gtr. 3

(4)
(4)

5 4 7 5 4 2
6 4 8 6 4 2

C#m

F#

Am7

Gtr. 1

night you're wil - lin' to hold _____ her, just hold _____ her. Tears _____ on your

Gtrs. 2 & 3

11 9 9 9 11 11 9 6 6 8 7 7 6 6

Verse

Gtr. 2 tacet

G

Rhy. Fig. 4

C/D

D

Gtr. 1

shoul - der. (Oo. _____) There's talk on the street _____ it's there to re - mind _____

Gtr. 3

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

C D C D C type2 D

Gtr. 1

you. It does-n't real-ly mat-ter which side ____

Gtr. 3

Gtr. 2

Gtr. 1: w/ Rhy. Fig. 4, simile
G

G G D C

3fr

— you're on. — You're walk - ing — a - way —

C D C D C D

and they're talk-ing be-hind you. They will nev - er for - get you till

w/ pick & finger

12 15 14 12 10 12 11

Gr. 4 tacet D

Chorus

G B7 Em

Gr. 1

some-bod - y new comes a - long. Where you been

Gr. 3

Gtrs. 2 & 3

Gtrs. 2 & 3

Gr. 4 divisi

w/ dist. P.M. —

Riff B

7 5 3 5 3 2/3 3/4 2 0 2 1 2 0 2 3 2 0 0

Gr. 4: w/ Riff B, 1 1/2 times

A Em A Em

late - ly? There's a new kid in town. Ev - 'ry - bod - y

Gtrs. 2 & 3

P.M. —

End Riff B

let ring — — — — —

2 2 2 0 3 2 0 2 2 2 0 3 2 0

A Am7 B7 **Outro** E
Rhy. Fig. 5

loves him don't they? And he's hold-ing her and you're still a round.

(Ah.

let ring

let ring throughout

G#m7 A B7 **End Rhy. Fig. 5** E
Gtr. 1: w/ Rhy. Fig. 5, 1 3/4 times, simile

Oh, my my. There's a new kid in town.

Ah.

G#m7 A B7 E

Just an - oth - er new kid in _ town. _____

Ah. _____

0 0 0 0 4 4 4 2 0 2 0 0 2

4 2 4 4 4 2 1 2 2 2

G#m7 A Am E

Grtr. 1 Rhy. Fig. 6

Oo, _ hoo. _____

Gtrs. 2 & 3 Riff C

simile on repeat

0 0 0 0 0 0 0 0 0 0 0 0

4 4 2 7 3 7

1. C#m End Rhy. Fig. 6 2. C#m

Ev-'ry-bod-y's talk-ing 'bout the } new kid in town.
 Ev-'ry-bod-y's walk-ing like the }

Oo, _____ hoo.

Voc. Fig. 1

There's a

End Riff C

(0) 0 0 0 6 6 6 6 6 6 (6) 6 6 6

4

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 6 & Riff C, till fade, simile E C#m Bkgd. Voc.: w/ Voc. Fig. 1, till fade, simile

I don't want to hear it. I _____ don't want to hear it. ~Ah,

End Voc. Fig. 1

new kid in town. There's a new kid in town.)

E C#m E

hoo. _____

C#m Begin Fade E

Ev-'ry-bod-y's talk-ing. _____ Peo-ple start-ed walk-ing. Mm. _____

C#m E C#m Fade Out

Mm. _____

Words and Music by Justin Hayward

Moderately ♩ = 90 Slower ♩. = 48

Em

D/F#

Em

12-str. acous.) (orchestra) 4

let ring throughout

pp cresc.

TAB

§ Verse
Em

D/F#

D/F#

1., 3. Nights in white sat - in, _____
 2. Gaz - ing at peo - ple, _____

Rhy. Fig. 1

mp

simile on repeats

Em

D/F#

C

nev - er reach - ing the end. _____
 some hand in hand. _____

Let - ters I've _____
 Just what I'm _____

G

F/C

Em

writ - ten _____
go - ing _____ through

nev - er mean - ing to send. _____
they can't un - der - stand. _____

End Rhy. Fig.

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D/F# Em D/F#

Beau - ty I'd al - ways _____ missed with these eyes _____ be - fore. _____
Some try to tell _____ me _____ thoughts they can - not de - fend. _____

C G F/C Em

Just what the truth _____ is _____ I can't say an - y - more _____ 'cause I } love -
Just what you _____ want to _____ be _____ you'll be in the end _____ and I }

Chorus
A

C/G Voc. Fig. 1

_____ you. _____ Yes, I _____ love you. _____ (Ah. _____ Oh, _____ how _____ I

Rhy. Fig. 2

mf
simile on repeats

2

To Coda 1.

Em D/F# Em D/F#

love _____ you. _____ Ah. _____ Ah. _____)

End Voc. Fig. 1

2

End Rhy. Fig. 2

2.

D/F# Em D/F# Em

Oh, _____ how I love you. _____ Ah. _____)

* Gtr. 2 *mp*
Gtr. 1 *divisi*

9

* Flute arr. for gtr.

Gtr. 2 Em

Gr. 1

cresc. poco a poco

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top) and a bass part (bottom), both in G major. The guitar part features a melodic line with a key signature of one sharp (F#) and a time signature of 4/4. The bass part provides a rhythmic accompaniment with a similar key signature and time signature. Chord labels B7, Em, and D are placed above the guitar staff. The score is presented in a clear, legible format with standard musical notation and fingerings.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top) and a bass part (bottom), both in G major. The guitar part features a melody with a key signature of one sharp (F#) and a time signature of 4/4. The bass part provides a steady accompaniment. Chord diagrams are provided for the guitar part, showing fingerings for C, B7, and Em chords. The score is presented in a clean, professional layout with a light blue background.

C/G Em C/G

10 8 9 8 12 12 11 10 8 9 8

Asus2 B7 Am

10 7 8 7 7 8 7 10 7 8

B7 Em D/F#

mf

7 9 7

C/G Em Gr. 2 tacet D/F# Em

12

D.S. al Coda

Coda

Bkgd. Voc.: w/ Voc. Fig. 1, last 3 meas., simile
D/F#

D/F#

Gr. 1

Em

Oh, ___ how I love ___ you. _

Gr. 1

D/F# Em

'Cause I love _

Gr. 1: w/ Rhy. Fig. 2, simile
A

Bkgd. Voc.: w/ Voc. Fig. 1, simile
C/G

you. Yes, I love you. Oh, how I

love you. Oh, how I love you.

Em D/F# Em D/F#

Gr. 1 tacet

Em

(Ah.)

Gr. 1

pp *mf*

Orchestral Interlude

(orchestra)

18 8 8

Breathe deep, the gathering gloom.
 Watchlights fade from every room.
 Bed sitter people look back and lament
 Another day is useless and a year's spent.
 Impassioned lovers wrestle as one.
 Lonely man cries for love and has none.
 New mother picks up and settles her son.
 Senior citizens wish they were young.
 Cold hearted orb that rules the night
 Removes the colors from our sight.
 Red is grey and yellow, white
 But we decide which is right
 And which is an illusion.

Orchestral Outro

Words and Music by Jerry Ragovoy and Bert Berns

Moderately Slow Rock ♩ = 81

C#m

full

Б

 f A
B

B

Well,

let ring

let ring

B A E A

Now, but now, but Well, yeah, and did - n't I give you near - ly ev - 'ry-thing that a wom-an cry at night.

B Pre-Chorus C#m

pos - si - bly can? _ Hon-ey, you know I _ did. _ And each time I tell _ my - self _ that I, _
 _ Babe, and I cry all the time. _ But each time I tell _ my - self _ that I, _
 (Oh. _

B D

when I think I've had e-nough. — Oh, but I'm — gon-na show ya, ba-by, — that a
 when I can't stand the pain. — But, when you hold me in — your arms, — I'm
 — Oh. —

B

wom-an — can be tough. — I want you to } come — on, come — on,
 sing-ing once a - gain. — I said

let ring —

Voc. Fig. 1

A

come __ on, come __ on { and } take it. Take an-oth-er lit-tle piece of my heart, _ now, ba - by. ____
(Take it. Oh, ____

Rhy. Fig. 1

P.M.

[illegible][illegible]

let ring ----- let ring ----- *tremolo* *tremolo* *tremolo*

7 8 9 | 7 8 9 | 7 8 9 || 0 5 7 | 6 5 6 | 5 8 9 | 7 8 9 | 5 6 7

(1 0) 1 | (6 5) 6 | (6 7) 8

break it. E A B A

Break an - oth - er lit - tle bit off my heart, — now, dar - lin' yeah, — yeah, yeah, yeah. —

Oh, —————

The musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody starts with a quarter note G#4, followed by a quarter rest, then a quarter note F#4, and another quarter rest. This is followed by a half note G#4. The melody then continues with a half note F#4, a quarter note E4, and a quarter note D4. The piece concludes with a final quarter note D4. The score is marked with a 'V' at the beginning and a 'P.M.' (Piano Moderato) marking below the staff.

[illegible][illegible]

let ring

t_{ring}

t_{ring}

t_{ring}

0

5

7

8

9

0

5

7

8

9

0

5

7

8

9

E A B B \flat A

End Voc. Fig. 1

have a...)

Have an-oth-er lit-tle piece of my heart, — now, ba-by. — Well, you know you got — it if it

End Rhy. Fig. 1

P.M.

End Rhy. Fig. 1A

1.

E F#m E E A B A

makes you feel good, — oh, yes in-deed. — 2. You're

Guitar Solo

F#m

A

B

$$F\#m$$
 $8va$ [illegible]

A

B

 $F\#m$

8va.

[illegible]

A

B

F#m

8va.

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile

Bkgd. Voc.: w/ Voc. Fig. 1

E A B A

take it. Take an - oth - er lit - tle piece of my heart, _____ now, ba - by. _____

E A B A

Break an - oth - er lit - tle bit off my heart, __ now, dar - lin', yeah, _ come on __ now.

E A B Bb

Have an - oth - er lit - tle piece of my heart, _____ now, ba - by. _____

A

Uh, you know you got _____ it. Wah, _____

Gtr. 1

Gtr. 2

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile

Bkgd. Voc.: w/ Voc. Fig. 1

E A B A

take it! Take an - oth - er lit - tle piece of my heart, _____ now, ba - by. _____

E A B A

Break an - oth - er lit - tle bit off my heart, _ now, dar - lin', yeah, _ yeah, yeah. _

E A B Bb

Have an - oth - er lit - tle piece of my heart, _ now, ba - by. _

A E F#mE F#m

Well, you know you got _ it, sure e-nough, it makes you feel good. _
(...makes you feel good. _)

Gtr. 1

grad. bend

2 4 5 0 1 2 5 4 2 4

Gtr. 2

2 4 5 0 1 0 0 2 4 2 2 2 2 2 2

A B F#m

rit. fdbk. dim.

2 4/6 5 7 (7)

pitch: A#

rit. fdbk. dim.

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

pitch: F#

Rebel, Rebel

Words and Music by David Bowie



Intro

Moderately ♩ = 128

Gtr. 1 (elec.) * Dadd9 A E Dadd9 A E

f w/ dist. let (4) ring ----- let ring ----- let ring ----- let ring -----

TAB: 0 0 0 3 2 0 0 0 2 0 0 3 2 0 0 2 0 1 2

* Chord symbols reflect overall tonality.

Dadd9 A E Dadd9 A E

Doo, doo, doo, doot, doo, doo, doo, doo.

Riff A End Riff A

let ring ----- let ring ----- let ring ----- let ring -----

TAB: 0 0 0 3 2 0 0 0 2 0 0 3 2 0 0 2 0 1 2

Gtr. 1: w/ Riff A, 2 times, simile D E D E End Rhy. Fig. 1

Rhy. Fig. 1

Gtr. 2 (acous.) *mf*

Doo, doo, doo, doot, doo, doo, doo, doo.

Verse

Gtr. 1: w/ Riff A, 4 times, simile
Gtr. 2: w/ Rhy. Fig. 1, 2 times, simile

D E D E

1., 3. You got your moth-er in a whirl. — She's not sure if you're a boy or a girl. —
2., 4. You're like me and I like it all. — We like danc-ing and we look di - vine. —

1., 3. 2., 4.

D E D E

Hey, babe your hair's al - right. _ Hey babe, let's ^{go} _{stay} out to - night. _

You love bands when they play it hard. _ You want more and you want it 'cause, _

Pre-Chorus

A D Bm E

Gtr. 2

simile on repeat

they put you down, they say I'm wrong. _ You tack - y thing, you put them on. _

Gtr. 1

simile on repeat

let ring - - - - -

slight P.M. - - - - -

Chorus

Gtr. 1: w/ Riff A, 2 times, simile
Gtr. 2: w/ Rhy. Fig. 1, 1 1/2 times

D E D E

Re - bel, Re - bel, you've torn your dress. _ Re - bel, Re - bel, your face in a mess. _

D E D E

Gtr. 2 //

Re - bel, Re - bel, how could they know? _ Hot tramp, I love you so. _

Gtr. 1

let ring - - - - -

let ring - - - - -

grad. bend 1/2

Interlude

Gtr. 1: w/ Riff A, 2 times, simile
Gtr. 2: w/ Rhy. Fig. 1

Dadd9 A E Dadd9 A E D E

Don't ya? _ Doo, doo, doo, doot,

(3rd time) To Coda

*D.S.
(take repeats)
D.S.S. al Coda*

doo, doo, doo, doo.

(2nd time:) Doo, doo, doo, doot, doo, doo, doo, doo.

Coda

Outro-Chorus

Gtr. 1: w/ Riff A, 3 times, simile
Gtr. 2: w/ Rhy. Fig. 1, 1 1/2 times, simile

1. Torn your dress, your face is a mess. You can't get e-nough but e -

2.-5. See Additional Lyrics

* (Doo, doo, doo, doot, doo, doo, doo, doo.)

* Bkgd. voc. tacet 1st time.

nough ain't the test. You've got a trans-mis-sion and a live-wire. You've got a

(Doo, doo, doo, doot, doo, doo, doo, doo.)

1.-4. fuel line and a hand-ful of ludes. 2. You wan-na

pp

Gtr. 1: w/ Riff A, simile
Gtr. 2: w/ Rhy. Fig. 1, 1st 2 meas., simile

Additional Lyrics

2. You wanna be there when they count up the dudes
And I love your dress.
You're a juvenile success
Because your face is a mess.

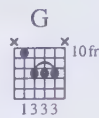
3. So, how could they know?
I said, "How could they know?"
So what you want to know?
Where you want to go?

4. What can I do for you?
Looks like I've been there too.
Because you've torn your dress.
And your face is a mess.
Ooh, your face is a mess, oh, oh.

5. So how could they know?
How could they know?

San Franciscan Nights

Words and Music by Barry Jenkins, Danny McCulloch,
Johnny Weider and Vic Braggs



Intro

Moderately ♩ = 126

N.C.

(♩ = ♯♩)

N.C.(E5)



Spoken: *This following program is dedicated to the city and people*

Gtr. 1 (elec.)

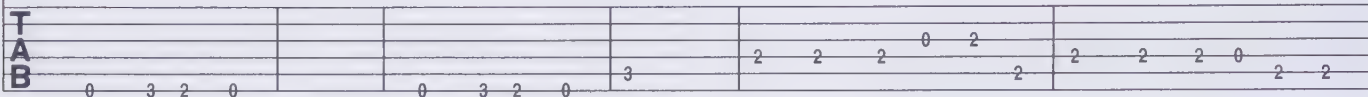
Rhy. Fig. 1

End Rhy. Fig. 1



f w/ dist.

mf
w/ clean tone



Gtr. 1: w/ Rhy. Fig. 1, 7 times



of San Francisco, who may not know it, but they are beautiful, and so is their city.



This is a very personal song, so if the viewer cannot understand it, particularly those of you who are



European residents, save up all your bread and fly Trans Love Airways to San Francisco,



U.S.A. Then maybe you'll understand this song. It will be worth it.

Slower ♩ = 72 (♩ = ♯♩)

Gtr. 1 tacet

E
④
2fr

Gtr. 1



(bass)

If not for the sake of this song, but for the sake of your own piece of mind.

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*C Em/B Am7 G6 **Verse** C Em/B

1. Strobe light's beam
2. An - gels sing, face is
3. Cop's face is

Gtr. 3
(12-str. acous.)
mf

Gtr. 2
(12-str. acous.)
mf

let ring throughout

*Chord symbols reflect implied tonality.

Am G6 C Em/B Am G6

cre - ates dreams.
lea - ther wings.
filled with hate.

Walls move,
Jeans of blue,
Heav - ens a - bove, he's

Har - ley Da - vid - sons
on a street called
"love."

too on a
too on a

D F C D

warm _ San Fran - cis - can night. _ Old child, young child
 warm _ San Fran - cis - can night. _ Old an - gel, young an - gel
 When will they ev - er learn? _ Old cop, young cop

10 10 8 8 10
 10 13 8 8 10
 11 4 9 9 11

Rhy. Fig. 2

3 2 0 0 3 2 1 0 3 2 0 1 0 2 0 2 3 2 0 1 3 2 0

F C Dm F 1. C 2. C

feel al - right _ on a warm _ San Fran - cis - can night. _ night. _
 feel al - right _ on a warm _ San Fran - cis - can
 feel al - right _ on a warm _ San Fran - cis - can

13 8 10 13 8 6 10 6 10 8
 13 8 10 13 8 6 10 6 10 8
 14 9 10 14 9

(cont. in slash)

End Rhy. Fig. 2

3 2 1 0 3 2 0 1 3 2 0 0 3 2 1 0 3 2 0 1 0 2 2 0 3 2 0 1 0 2 2 0

Bridge

Gtr. 3

Fm Em F

1. I was - n't born there, Per - haps I'll die — there. There's no place — left to go. —
 2. The chil-dren are cool. They don't raise fools. — It's an A-mer - i - can dream, in-cludes

Gtr. 2

1 1 1 1 0 0 3 3 2 1 3 2 1

Interlude

G C Em/B

(cont. in notation)

In - di-ans, too. San Fran - cis - co.

Gtr. 3

12 13 15 13 12 13 15 13 10 12 13 12 10 12 13 12

Gtr. 2

5 4 3 3 4 5 4 3 (3) 8 10 12 10 8 10 12 10 7 8 10 8 7 8 10 8

Am7 G6 C Em/B Am7 G6

Gtr. 2: w/ Rhy. Fig. 2
D F C D

Gtr. 1

D.S. al Coda
(take 2nd ending)

F C Dm F C

Gtr. 2 w/ Rhy. Fill 1

⊕ Coda

Begin Fade

Fade Out

Gtr. 2: w/ Rhy. Fig. 2, 1st 3 meas.

D F C D

Gtr. 3

Rhy. Fill 1
Gtr. 2

Time Is on My Side

Words and Music by Jerry Ragovoy



Intro

Moderately Slow ♩ = 70

* Gtr. 1 ** Bb Dm G C

mf

TAB

Recording sounds 1/4 step flat.

* Organ arr. for gtr.

** Chord symbols reflect basic harmony.

Chorus

Gtr. 1 tacet

F

Rhy. Fig. 1

Gtr. 2 (clean) *mf*

Time _____ is on my _____ side. Yes it is. _____

(My _____ side. _____)

Gtr. 3 (clean) Rhy. Fig. 1A

pp

Time _____ is on my _____ side. Yes it is. _____

(My _____ side. _____)

1 2 3 1 2 3 1 2 3 0 1 2 3 4 5 5

F

Bb

C

End Rhy. Fig. 1

Time _____ is on my _____ side. Yes it is. _____

(My _____ side. _____)

Time _____ is on my _____ side. Yes it is. _____

(My _____ side. _____)

Time _____ is on my _____ side. Yes it is. _____

(My _____ side. _____)

End Rhy. Fig. 1A

1 2 3 1 2 3 1 2 3 0 1 2 3 4 5 5

Verse
Dm
Rhy. Fig. 2



C^{III}



Dm



1. Now you al - ways say _____ that you want to be

(Oo. _____ Oo. _____)

Rhy. Fig. 2A

G



C^{III}



Bb



free, but you'll come run-ning back. Said you will ba - by.

You'll come run-ning back.)

C^{III}



Bb



C^{III}



(You'll come I said so man - y times be - fore. You'll Come come

run-ning back.

Bb

C^{III} type2

End Rhy. Fig. 2

run-ning back to me. Oh.
run-ning back to me.

End Rhy. Fig. 2A

Chorus

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A, simile

F

Time is on my side. Yes it is.
(Time is on my side.)

To Coda

Verse

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A, simile

Dm

C

Dm

G

2. You're search - ing for good times, but just wait and see.
3. 'Cause I got the real love, the kind that you need.

(Oo.)

You'll come run - ning back. I won't have to wor - ry no more. You'll come
(You'll come run - ning back.)

B \flat C B \flat C

Spend the rest of my life with you, babe.
run-ning back. You'll come run-ning back To me.
to me.

Interlude-Guitar Solo B \flat

F

Spoken: Go ahead. Go ahead and light up the town.

Gr. 2

8va. loco

full

16 16 16 (16) 13 13 16 13 13 15 13 15 15 13 13

Gr. 3

1 3 3 1 3 1 3 3 3 3 3

B \flat

And baby, do everything your heart desires.

full

13 13 16 13 13 16 (16) (16) 13 16 X 13 1/2 15 15 full 15 13 13 1/2 1/2

1 3 3 1 3 3 3 3 3 3 3

[illegible]

⊕ Coda
C

Bb C

You'll come run - ning back I said you would, ba - by. You'll come _____

(You'll come run - ning back.

Bb C Bb

run - ning back. I al - ways said you would. _____ You'll come run - ning back I won't have to wor - ry no more. to

Outro

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, till fade, simile
F

C

Yes. Time, time, time is on my _____

Bb C F

_____ side. Yes it is. _____ Time, time, time is on my _____

Bb C F

_____ side. _____ Yes it is. Oh, time, time. Oh, (Time.) is on my _____

Bb C F

_____ side. _____ Yes it is. _____ I said time, time, hey, is on my _____
(Time. My _____

Begin Fade

Bb C F

_____ side. Yes it is. _____ Oh, time, time, time is on my _____
_____ side. _____)

Fade Out

Bb C F Bb

_____ side. _____ Yeah, time, time, time is on my _____ side.

Turn! Turn! Turn!

(To Everything There Is a Season)

Words from the Book of Ecclesiastes
Adaptation and Music by Pete Seeger

Gtr. 2; Drop D Tuning:

- ① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D

Intro

Moderate Folk-Rock ♩ = 120

Gtr. 1 *Dsus2 G6 F#m7(no3rd) E5 Bm7/D A Dsus2 G6 F#m7(no3rd) E5 Bm7/D A
(12-string elec.)

mf w/ clean tone
let ring throughout

TAB

Gtr. 2 Rhy. Fig. 1 (6-string elec.) End Rhy. Fig. 1

mf w/ clean tone
let ring.

TAB

Gtr. 3 (12-string elec.)

mf w/ clean tone

TAB

* Chord symbols reflect combined tonality.

Gtr. 2; w/ Rhy. Fig. 1

Dsus2 G6 F#m11 Em7 Bm7/D A D5 G6 F#m11 Em Bm7/D A

To ev' - ry -

Gtr. 1

TAB

Gtr. 3 Rhy. Fig. 1A

End Rhy. Fig. 1A

let ring throughout

TAB

* Vocs. doubled throughout

Chorus

D₉⁶

G6

D₉⁶/F#

Asus2/E

Em7

D

G6

D₉⁶/F#



*Gtrs. 1 & 3



Gtr. 2 Rhy. Fig. 2

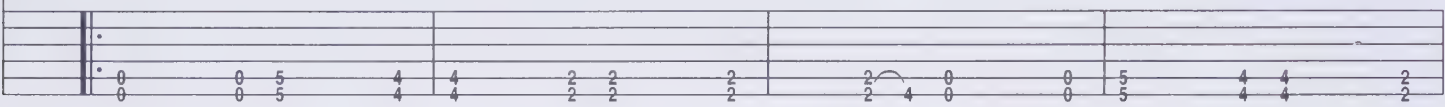


P.M.

P.M.

P.M.

P.M.



*composite arrangement

Asus2/E

Em7

G6

D₉⁶/F#

Em

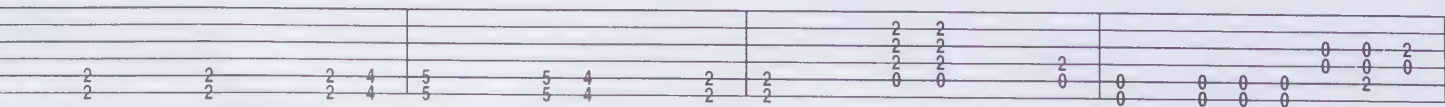
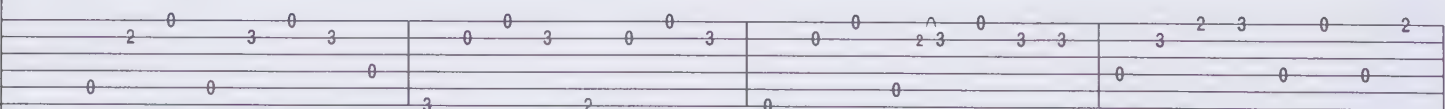
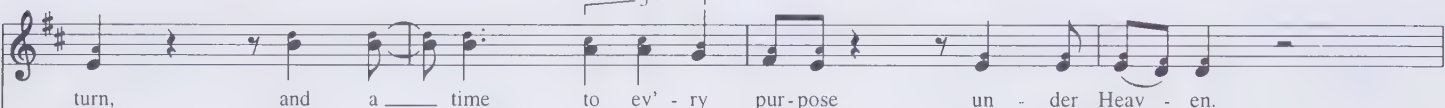
A

Asus4

D

Dsus4

D



Verse

D G5 A A7 D Dsus4 A A7

1. A time to be born, a time _ to die. A time to plant, a time _ to

2. A time to build up, a time to break down. A time to dance, a time _ to

3. A time of love, a time _ of hate. A time of war, a time _ of

4. A time to gain, a time _ to lose. A time to rend, a time _ to

Rhy. Fig. 3

D Dsus4 A A7 D Em7 G6 D⁶/F#

reap. A time to kill, a time _ to heal. A time to laugh, a

mourn. A time to cast a - way stones. A time to gath - er

peace. A time you may em - brace. A time to re - frain

sow. A time for love, a time _ for hate. A time for peace, I

To Coda 1., 2. 3.

Guitar Solo

Em7 Asus4 D Dsus4 Dsus2 D

time _____ to weep.
stones _____ to - geth - er.
from _____ em - brac - ing.
swear it's not too late.

To ev' - ry -

End Rhy. Fig. 3

Gtr. 1

Gtr. 3
divisi

End Rhy. Fig. 2

Gtr. 2: w/ Rhy. Fig. 2
Dsus2

G6 D₉/F# Asus2/E sus2 Asus4/E D

Gtr. 3

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and bass, spanning 12 measures. The key signature is one sharp (F#), and the time signature is 4/4.

Guitar Part:

- Measures 1-2:** Chords G6 and D⁶₉/F#. The melody consists of quarter notes G4 and A4.
- Measures 3-4:** Chords Asus2/E and sus2 Asus4/E. The melody continues with quarter notes B4 and C5.
- Measures 5-6:** Chord G6. The melody consists of quarter notes D5 and E5.
- Measures 7-8:** Chord D⁶₉/F#. The melody consists of quarter notes F#5 and G5.
- Measures 9-12:** The melody continues with quarter notes A5 and B5, then C6 and D6.

Bass Part:

- Measures 1-2:** Fret numbers 0 and 4.
- Measures 3-4:** Fret numbers 2 and 2.
- Measures 5-6:** Fret numbers 4 and 4.
- Measures 7-8:** Fret numbers 4 and 2.
- Measures 9-12:** Fret number 0.

Drum Part:

- Measures 1-2:** A series of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5.
- Measures 3-4:** A series of eighth notes: A5, B5, C6, D6, E6, F#6, G6, A6.
- Measures 5-6:** A series of eighth notes: B6, C7, D7, E7, F#7, G7, A7, B7.
- Measures 7-8:** A series of eighth notes: C8, D8, E8, F#8, G8, A8, B8, C9.
- Measures 9-12:** A series of eighth notes: D9, E9, F#9, G9, A9, B9, C10, D10.

Em7 Asus4 D Dsus4 Dsus2 D D Dsus4 Dsus2

4 2 4 2 0 7 7 7

0 0 3 2 3 0 3 3 2 3 0 2 3 2 3 0 0 0 0 0 0 0

Grtr. 3: w/ Rhy. Fig. 3, simile

A A7 D Dsus4 A A7

6 7 9 7 7 7 7 6 6 7 9 11

G6 D⁶₉/F# Em7 Asus4 D Dsus2 Dsus4 D

To ev - 'ry -

⊕ Coda

Outro

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A, till fade, simile
Dsus2 G6 F#m11 Em Bm/D A

Gtrs. 1 & 3

Gtr. 1

Begin Fade

Dsus4 G6 F#m11 Em Bm/D A Dsus4 G6 F#m11 Em Bm/D A

Fade Out

Dsus4 G6 F#m11 Em Bm/D A Dsus4 G6 F#m11 Em Bm/D A

Words and Music by Jim Steinman

Intro

Moderately Slow ♩ = 80

*Piano arr. for guitar.

Gtr. 1 cont. simile

*Asus2

Rhy. Fig. 1

mf w/ tremolo effect
let ring throughout

mf let ring throughout

*Chord symbols reflect overall tonality.

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D E A F#m7 G

I'm tired of words and I'm too hoarse to shout. _ But you've been cold to me so long, _ I'm cry-ing (Ooh, _)

D. E D E D E

i - ci - cles in - stead of tears. — And all I can do — is keep on tell - ing you, I

ooh, ooh.)

2 4 2 4 2 2 0 1 0 0 1 2 3 3 1 1 0 0 3 3 0 0 0 3 3 0 0 0 2 2 2

Chorus

A Rhy. Fig. 2

E/G# F#m7 D E C#m F#m7

want you, I need you, but there ain't no way I'm ev - er gon - na love you. Now,
(I want you, I need you, ooh, ooh, ooh, ooh.)

Rhy. Fig. 2A

*Bass plays F.

End Rhy. Fig. 2

Gtr. 3 tacet

You'll nev - er find your gold _ on a sand-y beach.

You'll nev - er drill for oil on a

cit - y street.

I know you're look - ing for a ru - by in a moun-tain of rocks, - but there

Gtr. 3 G E Gtr. 2 tacet

ain't no Coupe de Ville hid - ing at the bot - tom of a Crack - er - jack box.

C#m D

I can't lie, (I can't, uh, lie.) I can't tell you that I'm some-thing I'm not. — No mat-ter how I try, I'll

C#m D E

nev - er be a - ble to give you some-thing, some-thing that I just have-n't got. — 2. Well, there's

Gtr. 2

Verse

Gtr. 2: w/ Rhy. Fig. 1
Gtr. 3: w/ Rhy. Fig. 1A

Asus2 Asus2/C# D Dsus2 A/E Asus2

on - ly one girl — that I will ev - er love, and that was so man - y years — a - go. — And

A A/G# F#m7 Dmaj7/E E

though I know I'll nev - er get her out of my heart, — she nev - er loved me back, — ooh, — I know. — Well, I re -

Asus2 Asus2/C# D Dsus2 A Asus2

mem-ber how she left me on a storm-y night. Oh, she kissed me and got out of our bed. — And though I

A/E A/G# F#m7 Dmaj7 E

plead-ed and I begged her not to walk out that door, — she packed her bags and turned right a - way. — And she

D/E E D/E E D/E E *D.S. al Coda*

kept on tell - ing me, she kept on tell - ing me, she kept on tell - ing me, I

Gr. 3

Gr. 2

2 2 1 1 2 2 1 1 2 2 1 1 1 1

⊕ *Coda*

A C#m F#m7 D E

Gtrs. 2 & 3: w/Rhy. Figs. 2 & 2A

bad. I want you, I need — you, but there ain't no — way — I'm ev -
bad.) (I want you, — I need you, ooh, ooh

5 5 5 5 5 5

C#m F#m7 Bm D Dm

- er gon - na love — you. Now, don't be — sad, — 'cause two out - ta three — ain't —
ooh, ooh.) (Don't be sad 'cause...

F#m7 Bm D Dm

bad. Now, don't be sad, 'cause 'cause two out - ta three — ain't bad. —
bad. —) ('Cause ooh, ooh.)

Gtrs. 2 & 3 tacet
N.C.(A/C#)

A (D) (E) (A)

Gr. 3

Ba - by we can talk all night, — but that ain't get - ting us no - where.

Gr. 2

poco a poco rit.

We Gotta Get out of This Place

Words and Music by Barry Mann and Cynthia Weil

Intro

Moderate Rock ♩ = 120

N.C.(C7)

*Gtr. 1 Riff A

mf

End Riff A

TAB

0 10 8 8 7 10 8 8 10 8 8 7 10 8 8 10 8 8 7 10 8 8 10 8 8 7 10 8

*Bass arr. for gtr.

Verse

Gtr. 1: w/ Riff A, 2 times

1. In this dir - ty, old heart of the cit - y, where the sun re - fuse

to shine, peo - ple tell me there ain't no use in try'n.

Verse

Bb5 B5 C5

Bb5 B5 C5

2.,4. Now, my girl, you're so young and pret-ty, and one thing I

Gtr. 2 (clean)

mf

*play 1st time only

Bb5 B5 C5

Bb5 B5

know it's true, you'll be dead be - fore your time is due,

Verse

C5 Bb B C Bb B

I know. 3.,5. Watch my dad - dy in bed, he's tired.

Rhy. Fig. 2 End Rhy. Fig. 2

f

6 7 8 6 7
6 7 8 6 7
10 10 10 8 9

Gtr. 2: w/ Rhy. Fig. 2, 3 times

C Bb B C Bb B

Watch his hair been turn - in' gray, yeah. He's been work - in' and slav -

*w/ Lead Voc. ad lib., 2nd time

- ing his life a - way, oh yes, I know.

*till Chorus

Pre-Chorus

Gtr. 2: w/ Rhy. Fig. 2, 2 times

C Bb B C Bb B

Yeah. He's been work - in' so hard. Yeah. Well, I been work - in'

C Bb B C

too, ba - by, ev - 'ry night and day. Yeah, Yeah, yeah,

Gtr. 2

8 6 7 8 8
9 6 7 8 8
10 10 10 10 10

Chorus

F Bb C

yeah, yeah. (yeah.) We got - ta get out of this place,

8 8 6 6 6 6 8 8 8 8
9 9 6 6 6 6 9 9 9 9
10 10 10 10 10 10 10 10 10 10

F G C F Bb

if it's the last thing we ev - er do. ____ We got - ta get out ____

The first system of the musical score consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one flat (Bb). It contains two phrases of lyrics: "if it's the last thing we ev - er do. ____" and "We got - ta get out ____". The guitar line is in treble clef and features a series of chords and melodic fragments. Below the guitar line, there are two rows of fret numbers: the first row contains 10, 10, 10, 10, 10, 10, 12, 12, 12, 8, 8, 8, 10, 10, 10, 10, 10, 10, 6; the second row contains 10, 10, 10, 10, 10, 10, 12, 12, 12, 10, 10, 10, 10, 10, 10, 10, 10, 10, 6.

C Dm To Coda ⊕

____ of this place, ____ 'cause girl, there's a bet - ter life ____ for me and you. ____

The second system of the musical score continues the vocal and guitar lines. The vocal line has the lyrics: "____ of this place, ____ 'cause girl, there's a bet - ter life ____ for me and you. ____". The guitar line features a double bar line and a Coda symbol (⊕). Below the guitar line, there are two rows of fret numbers: the first row contains 6, 6, 6, 8, 8, 8, 8, 5, 6, 6, 7, 7, 7, 7, 7, 7, 7, 7, 5; the second row contains 6, 6, 6, 8, 8, 8, 8, 5, 6, 6, 7, 7, 7, 7, 7, 7, 7, 7, 5.

1. F Eb Bb C F Eb

Rhy. Fig. 3 End Rhy. Fig. 3

The third system of the musical score consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one flat (Bb). It contains a double bar line and a Coda symbol (⊕). The guitar line is in treble clef and features a series of chords and melodic fragments. Below the guitar line, there are two rows of fret numbers: the first row contains 10, 10, 10, 8, 6, 8, 10, 8; the second row contains 10, 10, 10, 8, 6, 8, 10, 8.

B \flat C 2. F E \flat B \flat C

Some - where, — ba - by,

F E \flat B \flat C

some - how — I know it, babe.

D.S. al Coda

\oplus Coda

*Gtr. 2: w/ Rhy. Fig. 3, 3 times

F E \flat B \flat C F E \flat

Be - lieve — me, ba - by. I know it, ba - by.

*3rd time let last chord sustain

B \flat C F E \flat B \flat C

You know it too, ba - by.

Wild Thing

Words and Music by Chip Taylor

Intro

Moderate Rock ♩ = 102
N.C.

Gr. 1 (slight dist.)

f

A D E

full

TAB

The Intro section features a guitar melody in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked as 'Moderate Rock' with a quarter note equal to 102 beats per minute. The guitar part starts with a 'slight distortion' and a forte (*f*) dynamic. The bass part is shown in a six-string TAB format. The guitar part consists of a series of chords: A, D, and E. The bass part follows a similar harmonic structure with fret numbers indicated below the strings. A 'full' pickup is indicated at the beginning of the bass line.

Chorus

A D E D A D E D

Wild thing, you make my heart sing. You make ev -

The Chorus section features a vocal melody in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is set against a background of chords: A, D, E, D, A, D, E, D. The lyrics are: 'Wild thing, you make my heart sing. You make ev -'.

Rhy. Fig. 1

Rhy. Fig. 1

The Rhythm Figure 1 section features a guitar melody in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is set against a background of chords: A, D, E, D, A, D, E, D. The guitar part consists of a series of chords: A, D, E, D, A, D, E, D. The bass part follows a similar harmonic structure with fret numbers indicated below the strings.

A D E D A D E Gsus4 A Gsus4

- 'ry-thing groov - y. — Wild thing.

The Bridge section features a vocal melody in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is set against a background of chords: A, D, E, D, A, D, E, Gsus4, A, Gsus4. The lyrics are: '- 'ry-thing groov - y. — Wild thing.'

End Rhy. Fig. 1

End Rhy. Fig. 1

The End Rhythm Figure 1 section features a guitar melody in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is set against a background of chords: A, D, E, D, A, D, E, Gsus4, A, Gsus4. The guitar part consists of a series of chords: A, D, E, D, A, D, E, Gsus4, A, Gsus4. The bass part follows a similar harmonic structure with fret numbers indicated below the strings.

Verse

Gtr. 2: w/ Fill 1, 2nd time

Gtr. 2 tacet

Gsus4 A Gsus4 A

Gsus4 A Gsus4

1. Wild thing, I think I love you, }
2. Wild thing, I think you move me, } but I wan-na know — for sure.

A

Gsus4 A Gsus4 A

So, come on and hold me tight. { I love you. }
You move me. }

To Coda

Pre-Chorus

A D E D A D E D

Chorus

Gtr. 1: w/ Rhy. Fig. 1, 1st 7 meas.

A D E D A D

Wild thing, you make my heart sing.

E D A D E D A D

You make ev - 'ry - thing groov - y. — Wild thing.

Fill 1
Gtr. 2

8va

17

T
A
B

Wonderful Tonight

Words and Music by Eric Clapton

Intro

Moderately Slow ♩ = 95
Half-Time Feel

G D/F# C/E D

Gtr. 1 (clean)

mp
let ring throughout

TAB

Gtr. 2 (clean)

mp
let ring throughout

TAB

Gtr. 3 (clean)

mp
full

TAB

G D/F# C/E D

TAB

TAB

TAB

Verse

G Gtr. 3 tacet D/F# C/E D

1. It's late in the eve - ning. _____
 2. We go to a par - ty _____
 3. It's time to go home - now _____

She's won-d'ring what clothes _ to wear. _
 and ev - 'ry - one turns _ to see. _
 and I've got an ach-ing head. _

mp

smile on repeats

G D/F# C/E D

She puts on her make - up
 This beau-ti - ful la - dy
 So I give her the car _ keys

and brush-es her long _ blond hair. _
 is walk-in' a - round _ with me. _
 and she helps me to bed. _

Gtr. 1

Gtr. 2

Cadd9 D G D Em

And then she asks me,
And then she asks me,
And then I tell her,

"Do I look al - right?"
"Do ya feel al - right?"
as I turn out the light,

And I say,
And I say,
I say, "My

C D To Coda G D/F#

"Yes, you look won-der - ful to - night."
"Yes, I feel won-der - ful to - night."
darlin', you are won-der - ful to - night."

Gtr. 1

Gtr. 2

Gtr. 3

full (10) 8 10 full (10) 8 9

C/E D 2. G

This system contains six staves. The top staff is a guitar staff with a treble clef and a key signature of one sharp (F#), showing chords C/E, D, and a second ending G. The second staff is a vocal staff with a treble clef and a key signature of one sharp, containing a melody with eighth and quarter notes. The third staff is a bass staff with a treble clef and a key signature of one sharp, showing fingerings (2, 0, 1, 2, 0, 1, 0, 2, 0, 2, 3, 2, 2, 3, 2, 0, 3, 0, 0, 0, 3, 0). The fourth staff is a guitar staff with a treble clef and a key signature of one sharp, showing a melody with eighth and quarter notes. The fifth staff is a bass staff with a treble clef and a key signature of one sharp, showing fingerings (2, 0, 1, 2, 0, 1, 0, 2, 4, 4, 5, 7, 5/9, 7/10, 7, 8, 7, 8, 7, 8, 7). The sixth staff is a guitar staff with a treble clef and a key signature of one sharp, showing a melody with eighth and quarter notes, including a 'full' marking. The seventh staff is a bass staff with a treble clef and a key signature of one sharp, showing fingerings (9, 10, (10), 8, 10, 10/12, 13, 10, 12, 7/9, 8, 10, 12, 10, 10).

Bridge

C Gtr. 3 tacet D Csus2

I feel won - der - ful be - cause I see the love

(Oo, oo,

This section contains six staves. The top staff is a guitar staff with a treble clef and a key signature of one sharp, showing chords C, Gtr. 3 tacet D, and Csus2. The second staff is a vocal staff with a treble clef and a key signature of one sharp, containing the lyrics 'I feel won - der - ful be - cause I see the love' and '(Oo, oo,'. The third staff is a bass staff with a treble clef and a key signature of one sharp, showing fingerings (0, 3, 0, 0, 2, 3, 0, 1, 0, 0, 1, 0, 2, 3, 3, 0, 0). The fourth staff is a guitar staff with a treble clef and a key signature of one sharp, showing a melody with eighth and quarter notes, including a 'wavy' marking. The fifth staff is a bass staff with a treble clef and a key signature of one sharp, showing fingerings (7, 10, 7, 8, 8, 8, 3, 3, 5, 3, 5, 7, 5, 7, 7, 5). The sixth staff is a guitar staff with a treble clef and a key signature of one sharp, showing a melody with eighth and quarter notes, including a 'wavy' marking. The seventh staff is a bass staff with a treble clef and a key signature of one sharp, showing fingerings (10, 12, 10, 12, 10, 8, 9, 8, (8)).

G D/F# Em C

oo, light in your eyes. oo, And the won-der oo, of it all

Gtr. 1

0 3 0 2 3 2 0 2 0 4 2 0 1 0 0 2 1 0 2

Gtr. 2

7 8 7 8 7 7 5 7 9 8 7 8 9 0 5 5 5 3 5 5 5

D C D

oo, is that you just oo, don't re-al-ize oo.) how much I love

0 3 2 0 2 3 0 0 0 1 0 3

7 5 7 5 7 7 5 5 5 5 3 5 5 5 5 5 5 5 5 5 5

Interlude

G D/F# C/E D

you.

Gtr. 1

Gtr. 2

Gtr. 3

full

(10)

8

10

9

12

12/13

10

12

D.S. al Coda

G D/F# C/E D

8

7

9

7

5

7

5

5

7

5

5

3

5

3

5

2

4

5

5

7

5/9

7/10

10

10

10

(10)

8

10

9

10

(10)

8

10

10

12

12

13

10

12

⊕ Coda

G D Em7 C

Oh — my dar - lin', you — are —

Gtr. 1

Gtr. 2

Gtr. 3

3/4 full

10 (10) 10 (10) 8 9 7 9 7 9 7 5

5 3 5 3 5 3 5 3

0 3 0 2 0 2 3 0 2 0 0 2 3 2 0 1 0 0 2 3

7 8 7 7 7 5 7 9 8 8 7 8 10 4 5 5 3 5 3 5 3 5 3

* Played behind the beat.

Outro

D G D/F#

won - der - ful — to - night. —

full hold bend full

10 (10) 8 10 10 10 10

4 4 3 5 4 3 3 4 2 3 4 2 3 2 2

7 7 7 5 7 7 7 8 7 8 7 7 7 5 7 7

Chord progression: C/E, D, G

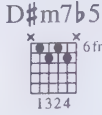
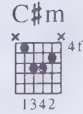
First system of guitar tablature and standard notation. The top staff shows a melody in treble clef with a key signature of one sharp (F#). The bottom two staves show guitar tablature with fret numbers. The first staff has a C/E chord, the second a D chord, and the third a G chord. The tablature includes various techniques like triplets and bends.

Chord progression: D/F#, C/E, D, G

Second system of guitar tablature and standard notation. The top staff shows a melody in treble clef with a key signature of one sharp (F#). The bottom two staves show guitar tablature with fret numbers. The first staff has a D/F# chord, the second a C/E chord, the third a D chord, and the fourth a G chord. The tablature includes various techniques like triplets, bends, and a "full" bend.

You're In My Heart

Words and Music by Rod Stewart



Introduction

Light Rock ♩=108

Band out

Acoustic Gtr.

Gr. 1

Gu.1

E7

Gm6b5

F#m7

mp

w/fingers

TAB

4 4 4 4 3 3 3 4 3 3 3 2 3 3 2 2 2 2 2 2 0 (X) 0

1st and 2nd Verses

Elec. Piano In 2nd time

w/Riff B (2nd time)

B9 C9 C#9 D9 E D#m

I did-n't know_ what day it was_ when you
I took all___ those hab - its of yours, that in the be

Rhy. Fig 1

C#m B E D#m

Fill 1 (2nd time)

walked in - to the room. I said hel-lo. I no - ticed you
 gin-ing were ___ hard to ac - cept. Your fash - ion sense, Beards-ly prints, I put

let ring 3

4 4 4 4 2 4 4 4 2 2 4 9 9 9 7 7 9 7
 4 2 4 9 9 8 8 6 8
 (2) (2) 7 7 6 6 4

Riff B

Fill 1

[illegible]

Bass In (1st time)
w/Rhy. Fig. 1

w/Fills 2 and 3 (2nd time)

C#m B E

said good-bye — too soon. — Breez - in' through the
down to ex - per - i - ence. — The big bos - emed lad - y with the

Gr. 2
(end Rhy. Fig. 1) 1st time

Acous. Gr. let ring

D#m C#m B

cli - en - tele, — spin - ning yarns — that were — so lyr - i - cal.
Dutch ac - cent who tried to change my point of view. Her

w/Fill 4 (2nd time)

E D#m C#m

I real-ly must — con - fess right here, — the at - trac - tion was — pure-ly phys-i-cal. Oh.
ad - libbed lines — were well re - hearsed, — but my heart cried out for you.

(end Rhy. Fig. 1)

1.
w/Riff A
B G# C# D# F#
⑥ 4fr. ⑤ 4fr. 6fr. ④ 4fr.

Fill 2 Gr. 4

Fill 3 Gr. 1 B

Fill 4 Gr. 4

E D# D#m C#m B E F# D#

⑤ 7fr. ③ 6fr. ④ 2fr. 4fr. ② 4fr.

2. w/Fill 5 Chorus

E A D A G D

You're in my heart. You're in my soul. You'll be my breath should I grow old.

*bkgd: Ah. Ah.

*Both Harmony and Bkrd. vocals 2nd time

w/Fill 8 (2nd time) w/Fill 9 (2nd time)

A G D A 1st time Bm B Bm A D#m7b5

You are my lov-er, you're my best friend. You're in my soul. My You're an

⑥ 7fr.

3rd and 4th Verses w/Rhy, Fig 1 (2 times)
w/Riff F (2nd time) w/vocal Fig. 1 (2nd time)

E D#m C#m

love for you is im-meas-ur-a-ble, my re-spect for you im-mense.

es-say in glam-or. Please par-don the gram-mar, but you're ev-ry school boy's dream.

Riff A *Gtr. 4

mp vol. full tr

T A B

7 9 11 12 11 7 7 9 (7 8) 7

*Violin arr. for Gtr.

Fill 5 Gtr. 4

T A B

10 12 14 10

Fill 8 Gtr. 1

T A B

0 2 4 2 4 2 4 2 4

Fill 9 Gtr. 1

T A B

3 2 3 2 3 2 4

Riff F

Gtr. 2

Vocal Fig. 1

Bkgd.

Di - dit - di - di dit. Di - dit - di - di dit. Di - dit - di - di - dit. Ah.
 Whoo, whoo, whoo...

Oooh. (2nd time:) Ah.

w/Fill 6 (1st time)

B E D#m

You're age - less, time - less lace and fine - ness. You're
 You're Cel - tic u - ni - ted, but ba - by I've de - cid - ed you're the

w/Riff E (1st time)

C#m B E

beau - ty and el - e - gance. — You're a rhap - so - dy, — a
 best team I've ev - er seen. And there have been

Fill 6

Gtr. 4

< vol

T 12 14 10 12

A

B

Riff E

Gtr. 4

8va tr

< vol.

tr

T 11 9 7 6 8 (19 21) 19 14 10 14 16 9 12 7 9

A

B 7 7 4 4 7 11 12 14 10

D#m C#m B

com - e - dy. You're a sym - pho - ny and a play. You're
man - y af - fairs, and man - y times I've felt to leave.

6 4 6 4 4 6 4 5 4 6 4 4 4 6 4

E D#m C#m (end Rhy Fig. 1)

ev - 'ry love song and ev - er writ - ten, but hon-ey, what do you see in me?
But I bite my lip and turn a - round. 'cause you're the warm-est thing I've ev - er found.

6 4 5 4 5 4 4 6 4 6 4 4 4 5 4 6 4

Chorus

w/Riff G (2nd time)
w/Riff H (3rd time)

w/Fill 7 (1st time) E A D A G

You're in my my heart, you're in my soul. You'll be my breath.

1st time: Gtr. 3

Elec. Gtr. Dist. tone full full

17 17

D A G D A

— should I — grow old. — You are my lov - er and you're my best friend. You're in my

full 17 17

Bm

1., 2. A D A G 3. A

soul. 3 (1st time:) Yeah, yeah. You're in my

11 10 12 full 12 12 full 12 (12) 17 19 17

Fill 7 Gtr. 4

8va

vol. >

T 14 16 18 14 16 18 14 16 18 16 17 19 16 17 19 21 23

A

B

Riff G Gtr. 3

full

19 17 (17) 13 12 10 11 12 (12) (12) 12 10

full full full

12 12 12 12 10 11 10 10 11 10 10 11 10 10 11 10 10 11

Riff H Gtr. 3

1/2 1/2 1/2 1/2

full hold bend full full

15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15

full hold bend full full

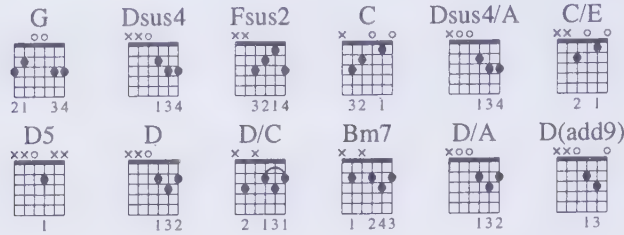
15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15

12 14 12 (12) 10 10 X 12 19 19 19 19

8va

You've Got to Hide Your Love Away

Words and Music by John Lennon and Paul McCartney



Intro

Moderately ♩. = 66
G

Gtr. 1
(acous.)

f

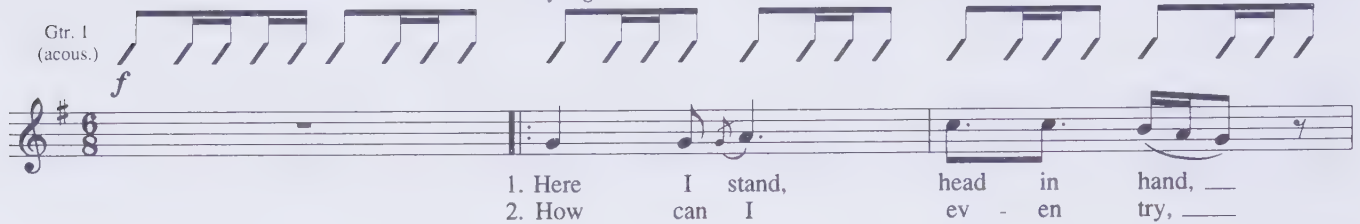
Verse

G Rhy. Fig. 1

Dsus4

F#sus2

C G



1. Here
2. How

I stand,
can I

head in hand,
ev-en try,

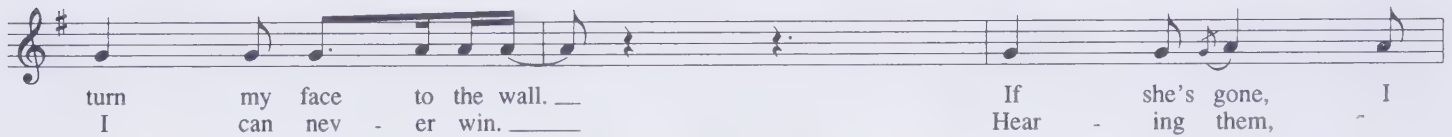
C

F#sus2

C

G

Dsus4/A



turn my face to the wall.
I can nev-er win.

If she's gone, I
Hear-ing them,

F#sus2

C

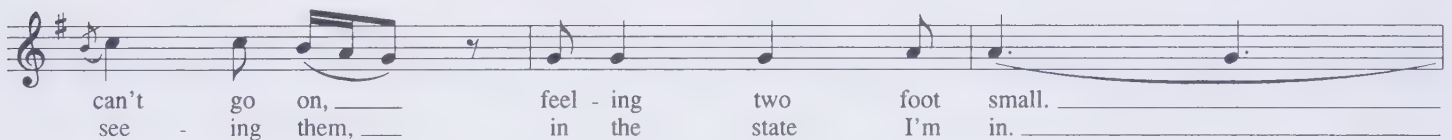
G

C

F#sus2

C/E

End Rhy. Fig. 1



can't go on,
see-ing them,

feel-ing two foot small.
in the state I'm in.

D5

D

G

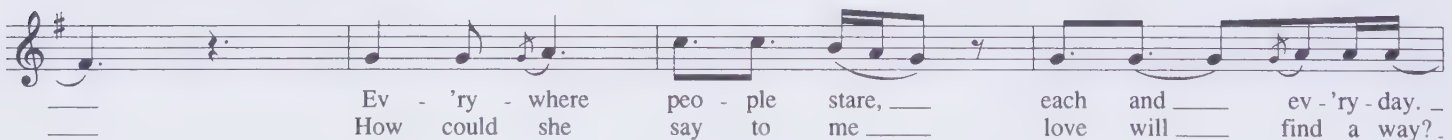
Dsus4

F#sus2

C G

C

Gtr. 1: w/Rhy. Fig. 1



Ev-'ry-where peo-ple stare,
How could she say to me

each and ev-'ry-day.
love will find a way?.

F#sus2

C

G

Dsus4/A

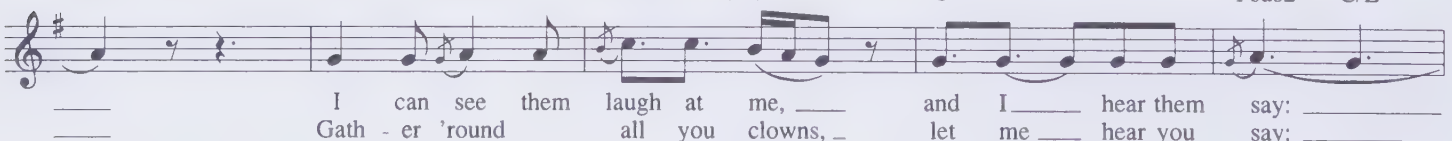
F#sus2

C G

C

F#sus2

C/E



I can see them laugh at me,
Gath-er 'round all you clowns,

and I hear them say:
let me hear you say:

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D D/C Bm7 G D/A Chorus G C

Gr. 1

Hey! — You've got to hide your — love a —

*Gr. 2 (12 stg.)

mf *f*

TAB

5 5 3 0 0 2 5 0 5 5 0 2 5 3 5 2

* Tune (6) to D

Dsus4 D Dadd9 D G

way. — Hey! — You've got to

let ring

3 3 3 3 2 2 2 2 0 0 0 0 0 0 2

2 2 2 2 0 0 0 0 0 0 0 0 0 0 0

0 5 5 0 2

C Dsus4 D Dadd9 D

hide your — love a — way. —

p

let ring

3 3 3 3 2 2 2 2 0 0 0 0 0 0 2

2 2 2 2 0 0 0 0 0 0 0 0 0 0 0

5 3 5 2 0

Outro

Gr. 2 tacet

Gr. 1: w/Rhy. Fig. 1, 1st 7 meas. only

G Dsus4 F#sus2 C G C F#sus2 C

G Dsus4/A F#sus2 C G C F#sus2 C G

Gr. 1

Words and Music by John Deacon



N.C.(C)

Dm/C

End Rhy. Fig. 1 Rhy. Fig. 2

End Rhy. Fig. 2

* Kybds. arr. for gtr.
** Keep pick in palm of hand.

Gtr. 1: w/ Rhy. Fig. 2, 4 times

Dm/C

Gtr. 1: w/ Rhy. Fill 1

* w/ pick throughout

1. Oh, _____ you're the best _____ friend

that I _____ ev - er had. _____

I've been with you such a

Rhy. Fill 1

Gtr. 1

long time. — You're my sun - shine, and I want — you to know — that my feel - ings are

Am^V

G C G F

Fm

Gr. 1: w/ Rhy. Fig. 1

N.C.(C)

*C

②

lfr

End Rhy. Fig. 3

true. — I real - ly love — you. — Oh, — you're my best — friend. —
(Ooh. —)

* w/ fingers throughout

Gr. 1: w/ Rhy. Fill 1

Dm/C

Bridge

C

E+

Am^V

C7

F

Fm

Rhy. Fig. 4

Gr. 1

Ooh, — I've been wan - der-in' — round. — Still come back to you..

Ooh, you make me live. — A - round. — Ooh.

And in rain or shine — you've stood by me, girl. — I'm

Still come back to you, — girl. — I'm

G6

G

Gr. 1: w/ Rhy. Fig. 1

N.C.(C)

C

②

lfr

End Rhy. Fig. 4

hap - py at home. — You're my best — friend. —

hap - py. — Hap - py at home. —

Chorus

Gtr. 1: w/ Rhy. Fig. 2, 4 times

Dm/C C Dm/C C

Ooh, you make me live. When - ev - er this world is

mf

*Gtr. 2

mf

*Gtr. 3
divisi

mf

*Gtr. 4

mf

*Gtr. 5
divisi

*w/ distortion

Dm/C C

cruel to me. I got you to help me for - get. (Ooh!)

Gtr. 1: w/ Rhy. Fill 1

Gtr. 6: w/ Fill 1

Dm/C

Verse

Gtr. 1: w/ Rhy. Fig. 3, simile

C G C G Am

Dm/C

Ooh, you make me live now, hon - ey. Ooh, you make me live. ____

10 10 10 13 15 15 10

7 5 7 5 7 5

full *w/ bar

full w/ bar

* Both gtrs. vib. w/ bar.

Gtrs. 2 - 6 tacet

D F G C G C G Am

2. Oh, ____ you're the first one when things turn out bad. ____ You know I'll nev - er be lone -

D F G E

- ly. You're my on - ly one, and I love the things, I

Am G C G F Fm N.C.(C)

real - ly love the things that you do. Oh, ____ you're my best -

(Ooh. ____)

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fill 2

Dm/C

friend. ____ Oh, ah. Ooh, you make me live, -

P.H. 15ma Gtr. 2

Gtr. 3 divisi.

full * full full P.M.

10 (10)/5 5 5 (10)/5 5 7 5 5 7 5 5 7 7 3 5 3

* Gtr. 2 indicated to left of slashes in TAB.

Fill 1

Gtr. 6 (dist.)

mf full

12 13 13

TAB

Rhy. Fill 2

Gtr. 1

TAB

* w/ pick

Interlude

Gr. 1: w/ *Rhy. Fig. 4, simile

C E+ Am C7 F Fm

live, — live, — live. —

Gr. 2

Gr. 3 divisi

P.M.

8 5 7 6 6 6 5/8 (8) (8) 7 (7) 5 7 5

3 5 7 5 3 5 7 5 6 7 7 6 8 10 8 10 8 11

*1st chord is tied, not struck.

** For the next 4 meas.,
Gr. 2 is indicated to
right of slashes in TAB.

G E7 Am D7 G6 G N.C.(C)

You're my best —

I'm hap - py. — Hap - py at home. —

w/ bar

+1 +1 +1 +1 +1 +1

8 8 X 9 9 X 10 12 10 13 10 (10) (10) (10) (10) (10) (10) (10) (10)

7 7 X 9 9 X 9 11 10 13 10 (10) (10) (10) (10) (10) (10) (10) (10)

+1 +1 +1 +1 +1 +1

w/ bar

+1 +1 +1 +1 +1 +1

9 9 X 9 9 X 10 12 9 11 (11) (11) (11) (11) (11) (11) (11) (11)

friend. _____

Oh. _____

Fm N.C.(C)

Gr. 2

13 10 10 8 10 8 9 10

Gr. 3

8

Gr. 4
divisi

8 9 6 7 6 5 5 5 7 6

full

Gr. 1

(1) 1 3 3 3 3 3 3 3 5 2 1 1 1 3

Oh, _____ you're my best _____ friend. _____

Fm N.C.(C)

10 6

7 9 9 (9) 5 7 10 10 (10) 5

(1) 1 3 3 3 3 5 2 1 1 1 3

Outro

Gr. 1: w/ Rhy. Fig. 2

Dm/C

C

Gr. 1: w/ Rhy. Fill 2

Dm/C

C

G C

Ooh, you make me live. — (Ooh! ———)

Ooh, you're my best friend. —

Gr. 2

Sva. *loco*

P.H. ——— full

P.M. P.M.

Gr. 3

P.M. P.M. ——— 3

P.M. P.M.

Gr. 4
divisi

G C G C G C

Gr. 6

Gr. 5

P.M.

Gr. 3

Gr. 4
divisi

You've Got a Friend

Words and Music by Carole King

Gr. 1: Capo III

Intro

Moderately ♩ = 94

Chords: A (*G), D (C), D/E (C/D), A (G), G#m (F#m), F#m/C# (Em/B), C+ (B+)

Gr. 2 (acous.)

1. When you're down.

TAB

Gr. 1 (acous.)

mp

TAB

*Symbols in parentheses represent chord names respective to capoed guitar. Symbols above reflect actual sounding chord. Capoed fret is "0" in TAB.

Verse

Chords: F#m (Em), C#7 (B7), C#7/G# (B7/F#), C#7 (B7), F#m (Em), C#7 (B7), F#m (Em)

and trou - bled, and you need a help-ing hand, and

TAB

A (G) Amaj7 (Gmaj7) E7sus4 (D7sus4)

- ning, oh - yeah, babe, - to see you a - gain. —

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics: "- ning, oh - yeah, babe, - to see you a - gain. —". The second staff is the guitar line in treble clef, showing chords and melodic lines. The third staff is the bass line in bass clef, with fingerings indicated by numbers 0, 2, 3, 4, 5, 6, 7.

A (G) Amaj7 (Gmaj7) D (C) F#m7 (Em7)

Win-ter, spring, sum-mer or fall, — now, all you got to do — is — call, — and I'll

The second system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics: "Win-ter, spring, sum-mer or fall, — now, all you got to do — is — call, — and I'll". The second staff is the guitar line in treble clef, showing chords and melodic lines. The third staff is the bass line in bass clef, with fingerings indicated by numbers 0, 2, 3, 4, 5, 6, 7.

[illegible]

F#m (Em) C#7 (B7) F#m (Em) F#m7 (Em7) Bm7 (Am7) E7sus4 (D7sus4)

— dark — and full of clouds, — and that old North wind — should be - gin to blow, —

Gtr. 1

A (G) Asus4 (Gsus4) A (G) G#m7 (F#m7) C#7 (B7) C#7sus4 (B7sus4) C#7 (B7)

keep your head — to - geth - er and

Gtr. 2

Gtr. 1

F#m7 (Em) C#7 (B7) F#m (Em) F#m7 (Em7) Bm7 (Am7) C#m7 (Bm7)

call my name — out loud, — now. — Soon I'll be knock - in' up - on your door..

E7sus4
(D7sus4)

E
(D)

Chorus

Amaj7
(Gmaj7)

You just call out my name and you know

(0)

Dmaj7
(Cmaj7)

Bm7
(Am7)

E7sus4
(D7sus4)

A
(G)

Asus4
(Gsus4)

A
(G)

wher-ev - er I am, I'll come run - ning, oh yes I will, to see you a - gain..

E7sus4 (D7sus4) A (G) Amaj7 (Gmaj7)

Win-ter, spring, sum-mer or fall, _____ yeah, -

This system contains the first three measures of the main body of the song. The guitar part starts with a muted note (x) on the first measure, followed by a series of chords and melodic lines. The vocal line begins with the lyrics 'Win-ter, spring, sum-mer or fall, yeah, -'. The guitar tablature shows various fret numbers, including 0, 7, 9, and 10.

Dmaj7 (Cmaj7) F#m7 (Em7) Dmaj7 (Cmaj7) C#m7 (Bm7) Bm7 D/E E7sus4 (Am7) (C/D) (D7sus4)

all you got to do is call, _____ and I'll be there, yeah, yeah, yeah, _____ Hey, ain't -

This system contains the next four measures. The guitar part continues with various chords and melodic lines. The vocal line continues with the lyrics 'all you got to do is call, and I'll be there, yeah, yeah, yeah, Hey, ain't -'. The guitar tablature shows fret numbers such as 0, 2, 3, 4, 5, 6, 7, and 9.

Bridge
Gtr. 2 tacet D/G (C/F) G (F) D (C) A (G) Asus4 (Gsus4) Amaj7 (Gmaj7)

_____ it good to know that you've got a friend when peo-ple can be so cold? _____ They'll

Gtr. 1

This system contains the bridge section of the song. The guitar part features a 'Gtr. 2 tacet' instruction and a 'Gtr. 1' line. The vocal line continues with the lyrics 'it good to know that you've got a friend when peo-ple can be so cold? They'll'. The guitar tablature shows fret numbers such as 0, 1, 2, 3, and 10.

D (C) Gmaj7 (Fmaj7) F#m7 (Em7) B7 (A7) B9 (A9) B7 (A7)

hurt you and de - sert you. Well, they'll take your soul _ if you let _ them, oh yeah, but don't.

Gtr. 2

Fretboard diagram for Gtr. 2:

| | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 3 | 2 | 0 | 0 | 3 | 3 | 2 | 0 | 5 | 3 | 5 | 3 | 5 | 3 | 5 | 0 | 1 | 2 | 0 | 2 |
| 3 | 3 | 3 | 2 | 0 | 4 | 4 | 4 | 4 | 4 | 0 | 1 | 2 | 0 | 2 | | | | | |

Gtr. 1

Fretboard diagram for Gtr. 1:

| | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 0 | 1 | 0 | 0 | 0 | 2 | 1 | 2 | 1 | 0 | 3 | 0 | 3 | 2 | 0 | 2 | 2 | 0 | 2 |
| 3 | 0 | 1 | 0 | 0 | 0 | 2 | 1 | 2 | 1 | 0 | 3 | 0 | 3 | 2 | 0 | 2 | 2 | 0 | 2 |
| 3 | | | | | 1 | 1 | 1 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

Chorus

E7sus4 (D7sus4) E7 (D7) Amaj7 (Gmaj7)

_ you _ let them. You just call _ out my name, _ my name, and you and you

Fretboard diagram:

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 2 | 1 | 2 | 0 | 2 | 1 | 2 | 0 | 2 | 1 | 2 | 0 | 2 | 1 | 2 | 0 |
| 2 | 1 | 2 | 0 | 2 | 1 | 2 | 0 | 2 | 1 | 2 | 0 | 2 | 1 | 2 | 0 |

Fretboard diagram:

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 3 | 1 | 3 | 0 | 2 | 3 | 2 | 0 | 3 | 0 | 2 | 0 | 3 | 0 | 2 | 0 |
| 3 | 1 | 3 | 0 | 2 | 3 | 2 | 0 | 3 | 0 | 2 | 0 | 3 | 0 | 2 | 0 |
| 3 | | | | 2 | | | | 3 | | | | 2 | | | |

Dmaj7 (Cmaj7) Bm7 (Am7) E7sus4 (D7sus4) A (G) Asus4 (Gsus4) A (G)

know wher-ev - er I am, — I'll come run - ning to see you a - gain.
 know wher-ev - er I am, — I'll come run - ning. —)

E7sus4 (D7sus4) A (G) Amaj7 (Gmaj7)

— Oh, babe, — don't you know 'bout win-ter, spring, sum-mer or fall, — hey, now

Dmaj7 (Cmaj7) F#m7 (Em7) Dmaj7 (Cmaj7) C#m7 (Bm7) Bm7 (Am7)

all you've got to do is call. _____ Lord, I'll be _____ there, _ yes I will. _____

7 7 5 7 5 6 4 2 4 7 4 2 4 7 7 5 4 4 4 4

E7sus4 (C/D) (D7sus4) **Outro** A (G) D (C)

You've got a friend. _ You've got a

9 9 2 4 2 3 3 0 0 2 0 1 3 0 1 0 0 3 0 0

A (G) D (C) A (G) D (C)

friend, _ yeah. _ Ain't it good_ to know you've got _ a friend?_ Ain't it good_ to know you've got a friend?_

8va loco 8va

Harm. Harm.

7 7 3 2 4 3 7 7

3 3 3 1 0 2 0 0 3 1 0 3 1 0 1 3 0 0 0 1 3 1 3

3 3 3 1 0 2 0 0 3 1 0 3 1 0 1 3 0 0 0 1 3 1 3

A (G) D (C) A (G)

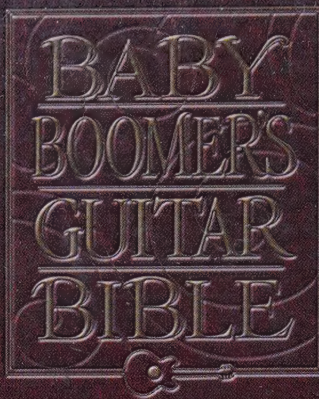
Oh, yeah, _ yeah. _ You've got a friend. _

loco 8va Harm. loco

3 2 0 2 7 7 10 9 9 10 10 10 11 9 9

3 3 3 1 0 2 0 0 3 1 0 3 1 0 1 3 0 0 0 1 3 1 3

3 3 3 1 0 2 0 0 3 1 0 3 1 0 1 3 0 0 0 1 3 1 3



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IMAGINE John Lennon
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LEAVING ON A JET PLANE Peter, Paul and Mary
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